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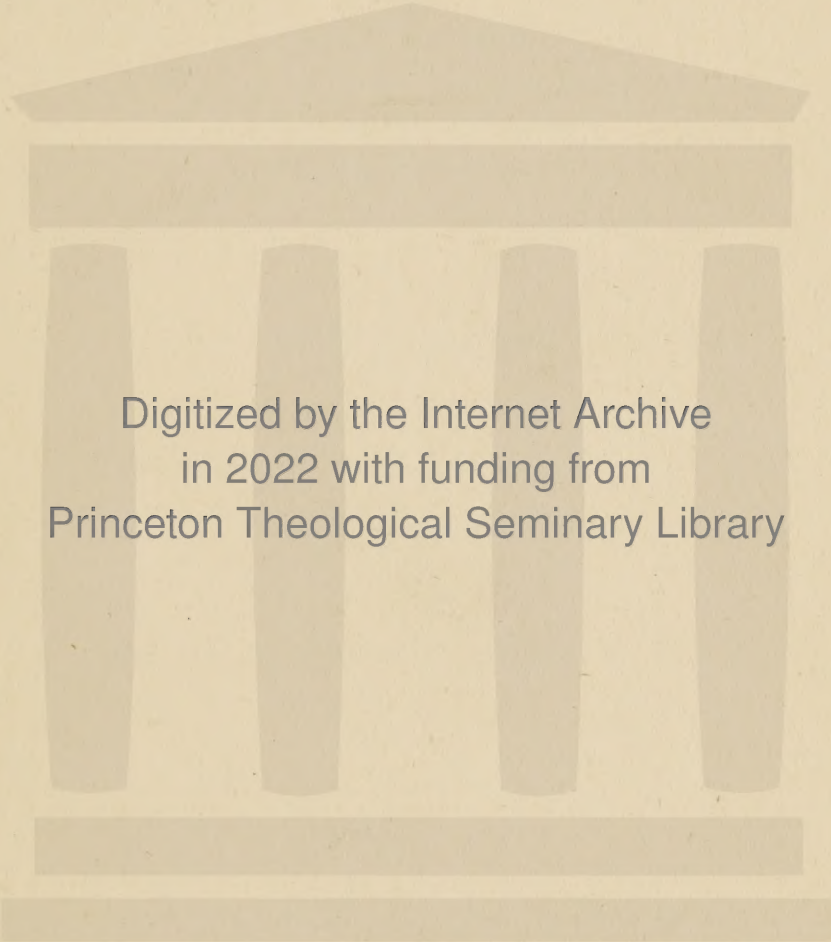
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Library of Christian Hymns

By

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VOLUME ONE

English Translation

By

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Published by
AUGSBURG PUBLISHING HOUSE
MINNEAPOLIS, MINN.

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AUGSBURG PUBLISHING HOUSE
Minneapolis, Minn.

Printed
In
U.S. A.

ERRATA

- Page 26, line 11, read: "Valet will ich dir geben."
Page 59, line 12, read: or "Redhead," No. 76.
Page 151, line 12, read: five—part.
Page 157. Omit entire section from line 13 to page 158, line 5.
Page 166, line 26, read: No. 15.
Page 184, line 30, read: Purleigh.
Page 268, line 11, omit: St. Bernard of Clairvaux.
Page 270, line 2, read: Pothier.
Page 286, line 3, omit entire line.
Page 316, lines 10-12. The parenthetical clause should read:
"Den signede dag er os nu ted," Landstad 139.
Page 320, line 20, read: Faithful Tate.

Certain data pertaining to No. 42, No. 125, and
No. 161 will be supplied in Vol. II.

TRANSLATOR'S PREFACE

The present volume begins a series of books containing the history of the hymns used by the Lutheran Churches of America. In writing this history, Professor John Dahle, the leading hymnologist in the Norwegian Lutheran Church of America, has followed the order of hymns as found in "*The Lutheran Hymnary*" of our Church. Among these will be found a large number of hymns which are in common use among all Christians. Hence, "*The Library of Christian Hymns*" will, it is to be hoped, commend itself to all sincere worshipers who have learned to love the hymns of the Church.

The plan of the work should be noted. This first volume covers a comparatively small number of hymns, for the reason that, within the first 200 hymns in our hymnary, we are introduced to the greater number of the major hymn writers. Here the more extensive biographical sketches are in order. In the succeeding volumes, wherever a hymn occurs whose author has already been discussed, reference will be made to the page and volume where the biography is to be found. Over one third of the second volume has already been set up in type.

It is our hope and prayer that these volumes may be welcomed by many; that they may serve to arouse new and added interest in hymn singing, and that our people may come to realize more and more what great spiritual values are stored up for us in our treasury of Church Hymns.

M. CASPER JOHNSHOY.

January, 1924.

Starbuck, Minnesota.

1

Thee God we praise, Thy name we bless.

O store Gud, vi love dig.—Landst. 10.

Herr Gott, dich loben wir.

Te Deum laudamus. Hymnus in honorem sanctae trinitatis.

TRADITION has it that this world-famous hymn has come to us from the Greek church of the third century. It is thought that Bishop Ambrose of Milan (d. 397) translated it into Latin. In this language it gained its widest circulation. The *Ambrosian Hymn of Praise*, as it has been called, has been sung by the Church for fifteen centuries. From the close of the fifth century it was used in the Roman church at the morning worship immediately before the reading of the Gospel. It was used during the ancient period at all great church festivities, as, for instance, at the installation of the popes, the coronation of kings, and the like.

The hymn contains, in the first place, a strain praising the Triune God, the Father, Son, and Holy Ghost, and closes with an humble prayer for the help and grace of God. The German version, "Herr Gott, dich loben wir," was made by Luther presumably in the year 1529, and is found listed as an antiphonal anthem for two choirs. In Wittenberg, we are told, the organ paused at the close of the first division of the hymn and the church bells chimed, while the choirs sang: "O holy, holy, holy

Lord, Thou God of hosts, by all adored." In the Church of England it is ordered that this hymn shall be used at the daily morning prayer thruout the year. There are a great number of English translations of the Latin original. These date from the 10th century down to the present time. There are also a number of English translations of Luther's German version of 1529.

According to an old custom the "Te Deum" in Latin is sung at dawn of May-day from the tower of the administration building of Magdalen College at Oxford.

This hymn enjoys the same popularity today as during the ancient period. It is used thruout the Christian Church on days of special thanksgiving and commemoration, as well as at regular services. Landstad says: "No hymn shows clearer and in a more comforting way how the Church, despite separation and schism, yet may meet and unite in this hymn of praise, as well as confession, of the Triune God and His great work of mercy in Creation, Redemption, and Sanctification. The prestige and universal use of this hymn is not due to any intrinsic poetic qualities in the ordinary sense of the term, but rather to the fact that it breathes forth lofty, divine truths; the clear and powerful testimony of the faith of the holy Christian Church from the earliest times and thruout all generations. It has therefore been considered more as a universal confession of faith than as an ordinary hymn."

A great deal has been written about this hymn, concerning its origin, author, translations, and translators; concerning its use; the many composers who have set it to music, etc., etc. If it all were compiled, this material alone would fill many vol-

umes. Many and varied opinions have been advanced during the centuries concerning the authorship of the hymn. In many breviaries, for instance, it is referred to in connection with Ambrose and Augustine: *Canticum Ambrosii et Augustinii*. An old legend says that the hymn was written during the Easter night when Ambrose baptized Augustine in the cathedral of Milan. By divine inspiration, it is claimed, Ambrose sang the first part and Augustine continued the hymn. In this manner the hymn is referred to Ambrose, who is the oldest and most famous of the Latin hymn writers. As time went on it became customary to call all true metrical hymns Ambrosian hymns. Thus have been credited to Ambrose many hymns which he has not written. It seems certain that Ambrose has neither written nor translated this hymn. Modern scientific research asserts that "Te Deum" was originally not a Greek but a Latin hymn. Altho the hymn is found in Greek, still it cannot be demonstrated that it was in use in the Oriental church. Modern hymnologists and historians claim that Niceta of Remesiana was the author of "Te Deum laudamus," about 410.⁴ Several manuscripts mention Nicetus or Nicetius. An old Latin hymnary lists the hymn as *Canticum beati Niceti* and expressly mentions Niceta of Remesiana as the author. Niceta, bishop of Dacia, 392-414, is praised by his friend Paulinus of Nola for his learning and poetic ability. Niceta visited Paulinus about 398 or 402. Cassiodorus, also, mentions Niceta with much praise and recognition.

The oldest Danish version of "Te Deum" dates from the 13th or the 14th century. This, however, was not well adapted for use in the church. A version specially designed for the public worship is

found in the collection, *Een ny handbog*, Rostock, 1529, by an unknown author. According to the custom of the ancient church, it was ordered to be used at matins. The translation in *Landstad's Hymnbook* is by Landstad from Luther's German version. The English version in *The Lutheran Hymnary* is by the Rev. Carl Døving, 1911.

In England the melody used for this hymn has been called "Old Hundredth," because it was used first as a setting for the 100th Psalm. This was a metrical adaptation by William Kethe, "All people that on earth do dwell," 1561. This melody was first published in Clemens Marot's and Theodore Beza's *French Psalter*, where it appeared in 1551 as the melody for Beza's version of the 134th Psalm. The melody was probably composed by Louis Bourgeois, who furnished the melodies for the *French Psalter*. It appeared in this book in a four-part arrangement by Bourgeois with the melody in the tenor, as was then the custom.

Many world-famous masters have composed music for "Te Deum laudamus." Among them may be mentioned Palestrina, Cherubini, Graun, Purcell, Händel, Tallis, Croft, Dvorak. Several ancient melodies have, however, come down with the hymn from the earliest period.

2

All glory be to God on high.

Alene Gud i Himmerig.—Landst. 11.

Gloria in excelsis.

THE song of the angels: "Glory be to God in the highest, peace on earth, good-will toward men" (Luke 2:14), was used for the public wor-

ship at an early date. It is found in the Liturgy of St. James of the 2nd century. The earliest enlarged Greek version is found in *Codex Alexandrinus*, where it has been placed immediately after the Psalms and the Song of Solomon. This manuscript dates from the close of the 5th century. The oldest Latin version of this hymn is found in a manuscript dating from the 8th century and which is now kept in the British Museum. The same text is also found in *Missale Romanum*. Bishop Skaar and likewise H. Nutzhorn hold that the enlarged Greek version dates from the 2nd century, while the Latin translation was prepared by Bishop Hilarius of Poitiers (d. 368). Translations into German, English, Danish, and other languages were partly rendered in prose, later on they appear in metrical adaptations. The German metrical version, "Allein Gott in der höhe sey Ehr," is composed of four verses of seven lines each and was prepared by Nicolaus Decius. The first edition of this version appeared in Low-German in *Eyn ganz schöne unde nutte Gesangh Bock*, 1526, and was re-edited in High-German in *V. Schumann's Geistliche Lieder*, 1539: "Allein Gott in der Höhe sei Ehr."

A Danish translation of the Latin prose text was made in 1528. At the same time there appeared two metrical versions, both of which were included in *Een ny handbog*, Rostock, 1529. One of these has four stanzas and is a translation of Decius' Latin version. According to Nutzhorn the other is written by the pastor, Arvid Pedersøn, who studied in Wittenberg, 1524, and the following year. Later he was appointed dean of Bornholm. His translation contains five stanzas. Between the

third and fourth there appears a new stanza, to which there is no corresponding part in the German original. Therefore it is thought that Arvid Pedersøn composed this additional stanza. This version has been included in the greater number of later hymnaries. The English translation of Decius' hymn is by Miss Winkworth. There are at least 13 other English translations extant. The melody was first published in the above mentioned edition of *Geistliche Lieder*, by V. Schumann, Leipzig, 1539, but it is claimed to be much older. It is very probable that Decius himself composed the melody. He is referred to both as an eminent performer upon the harp, and as a composer.

Nicholas Decius (Hovesch, von Hofe, or Tech) was born in the village of Hofe in the southwestern part of Saxony. The year of his birth is not known. He became a monk and was appointed abbot of the cloister of Stetersburg, near Wolfenbüttel. Being attracted by the Lutheran teaching, he gave up his office of abbot and, upon the invitation of Gottschalk Crusius, came to Brunswick in 1521. Here he was made a teacher in the school of Catharine and Egidius. When Crusius had prepared the *Evangelical Lutheran Order of Service* for the city, Decius undertook the task of drilling a four-part chorus to lead the singing of the Lutheran hymns. This brought on a great following for the Lutheran services. Two years later he moved to Stettin, the capital city of Pomerania, urged by the Lutheran preacher, Paul of Rhodes. The success of these two men so inflamed the Catholics of Stettin that they tried to incite Duke Bugislav against them. He was at that time absent from the city. As sev-

eral of his councillors were friendly to the Lutherans, the duke did not care to meddle in the dispute. He died September 30, 1523, before his return from the diet of Nürnberg. Even before that time his councillors had arranged that two Lutheran preachers should be permitted to conduct services during the hours of the day when there was no Catholic worship. They were permitted both to preach and to administer holy communion according to the Lutheran doctrine; Paul of Rhodes in the Church of St. James, and Decius in the Church of St. Nicholas. From that time on the Lutheran faith made steady progress and in 1535 the two preachers were appointed regular pastors in their respective churches. The Reformation had won. Decius labored not only as a preacher, but took an active part in the development of church song in his congregation. But he died at an early age, March 21, 1541. His death came so suddenly and without previous sickness, that the rumor spread that he had been poisoned by the Catholics. (H. Nutzhorn, from *E. E. Koch's Geschichte des Kirchenlieds.*)

"As you sing this beautiful hymn on Sunday morning," says one writer, "then bear in mind that this hymn has been the power of God unto salvation for thousands of believing hearts. And as you sing it with true devotion, you sing it together with the saints and the angels of heaven. Thus this hymn will become also for you a power of God to overcome the world, death, and hell." Bishop Skaar, in his mention of this hymn, quotes the following from Christian Scriver's *The Soul's Treasury*, which is applicable also in our day: "Observe the devotional gatherings; how people take part in the wor-

ship; the manner in which they pray, sing, and praise God; you will soon notice that many certainly are not sincere in their worship. O thou ungodly, ungrateful, perverted heart of man! Ought not the face of the Christian to beam with delight, as you proclaim unto him the wonderful deeds of mercy and the merits of Christ, the grace of God, and the forgiveness of sin. And, when the congregation sings a hymn of praise like 'Thee God we praise,' 'All glory be to God on high,' 'Now thank we all our God,' 'My soul, now bless thy Maker,' should not the devout Christian then praise God with all his heart, with all his soul, and with all his strength! Should not these hymns awaken all that is in us to sing praise and to rejoice in the spirit, to sing and to play unto Him in our hearts! Ought not our hearts then to melt like incense powder in the glowing heat of devotion!"

"This time-honored and glorious hymn, 'All glory be to God on high,' has in times of temptation and in the anguish of death often shown its power to bring light, comfort, and cheer to the struggling soul" (Skaar).

3

Sing praise to God, who reigns above.

Al Lov of Pris og Ære bør.—Landst. 546.

Sei Lob und Ehr' dem höchsten Gut.

—J. J. SCHÜTZ.

THIS hymn of nine stanzas appeared for the first time in the author's tract entitled, *Christliches Gedenkbüchlein zur Beförderung eines anfangendes neues Lebens*, 1673. Its Biblical basis is Deuter-

onomy 32:3: "Because I will publish the name of the Lord; ascribe ye greatness unto our God."

The hymn found a ready acceptance into the hymnaries of the Lutheran Church and also among other denominations. Koch says that this one hymn is worth more than a hundred others, and calls it a classic hymn of first rank, which gained great favor as soon as it was published. G. C. Rieger, of Stuttgart, while cast upon his deathbed, found great comfort in this hymn; likewise the famous jurist and professor, J. J. Moser. Our English translation is by Miss Frances E. Cox. The ninth stanza of the original is omitted. The hymn first appeared in *Lyra Eucharistica*, 1864, and later in Miss Cox's volume in the same year, *Hymns from the German*, second edition, 1864. It was rendered into Danish by H. A. Brorson and was published in *Troens rare Klenodie*, 1742. This translation was revised by W. A. Wexels, and Wexels' version again was used by Landstad in his hymnary. The melody is one of the oldest of Lutheran origin. It was used as a setting for Luther's first church hymn, "Nun freut euch lieben Christen g'mein," 1524 (L. H. 526; Landst. 9).

Johann Jacob Schütz, born 1640, in Frankfurt am Main, received his education at Tübingen, where he studied jurisprudence. He located as an attorney in Frankfurt am Main. He became famous for his ability as a lawyer and for his piety. He was an intimate friend of Ph. J. Spener, and it was chiefly at his suggestion that the latter began the famous meetings of the "Collegia Pietatis," which laid the foundations for the pietistic movement. When Spener later left Frankfurt, Schütz

came under the influence of the chiliast, Prof. Johann Wilhelm Petersen. Schütz had formerly shown tendencies toward separatism, and this learned, talented, and pious, but fanatical mystic gave these tendencies a new impetus, and after a while he withdrew from the Lutheran Church. He died in Frankfurt May 22, 1690.

4

Our Father, throned in heaven above.

—J. GUTHRIE.

THIS hymn was published in *Guthrie's Sacred Lyrics*, 1869. The three short stanzas are based on the Lord's Prayer. The melody (Tallis Canon) is composed by Thomas Tallis (ca. 1515-1585), one of the foremost English musicians of the 16th century.

John Guthrie, born in Milnathort, Scotland, May 30, 1814, was educated at the University of Edinburgh, receiving the M. A. degree in 1835. He was ordained to the ministry in 1840, and began his activity as a minister in the United Secession Church of Kendal. It very soon developed that he shared the anti-Calvinistic views of Dr. James Morrison, and he became, together with Dr. Morrison, one of the founders of the Evangelical Union. He, however, continued to labor in Kendal until 1848, when he took up work in one of the churches of his denomination in Glasgow. In 1851 he moved to Greenock; in 1862 to London; four years later, again to Glasgow. Aside from his work as a minister, he served as professor from 1846 to 1861. In 1878 he planned a trip to New Zealand, but came

only as far as London, where he died September 18 of the same year. Guthrie received the degree of doctor of theology in 1875. In 1869 he published *Sacred Lyrics*, containing 28 original hymns, 17 translations from the German, and 37 hymn paraphrases. Several of his hymns and translations are valued highly.

5

*Praise to the Lord, the Almighty, the King
of creation.*

*Lover den Herre, den mægtige Konge, med Ære.
—Landst. 175.*

*Lobe den Herren, den mächtigen König der Ehren,
Meine geliebete Seele! das ist mein Begehren.
Kommet zu hauf,
Psalter und Harfe wacht auf!
Lasset die Musicam hören.*

*Lobe den Herren, der alles so herrlich regieret,
Der dich auf Adellers Fittigen sicher geführtet,
Der dich erhält,
Wie es dir selber gefällt,
Hast du nicht dieses gespüret?*

*Lobe den Herren, der künstlich und fein dich be-
reitet,
Der dich Gesundheit verliehen, dich freundlich ge-
leitet;
In wie viel Noth,
Hat nicht der gnädige Gott,
Ueber dir Flügel gebreitet?*

*Lobe den Herren, der deinen Stand sichtbar gese-
net,
Der aus dem Himmel mit Strömen der Liebe gereg-
net;
Dencke daran,
Was der Allmächtige kann,
Der dir mit Liebe begegnet.*

*Lobe den Herren, was in mir ist, lobe den Namen,
Alles was Othem hat, lobe mit Abrahams Saamen;
Er ist dein Licht;
Seele! vergiss es ja nicht,
Lobende schliesse mit Amen.*

—J. NEANDER.

THIS hymn alone would have made the author's name immortal. Under the title, *Der Lobende*, this hymn was first found in *Neander's Glaub-und Liebesübung, aufgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen*, 1680. The Biblical basis for the hymn is Psalm 103: 1-6, and Psalm 150. It is Neander's best known and most popular hymn. It has been translated into many languages; into English at least 14 times. The version in L. H. is by Miss Winkworth. It was the favorite hymn of Friedrich Wilhelm III of Prussia. It was used as the festival hymn at the jubilee of the minister of war, Albrecht von Roon, near Paris, January 9, 1871.

The melody, by an unknown composer, appeared first in the *Stralsund Gesangbuch*, 1665, set to the hymn, "Hast du denn, Liebster, dein Angesicht gänzlich verborgen," or "Hast du dann, Jesu." Neander himself chose this melody for his hymn.

The melody suffered a few changes, until 1708, when it appeared in this present form. It is not known who translated the hymn into Danish, but it was included in *Pontoppidan's Hymnary* of 1740. It appeared without any changes in *Guldberg's*, *Hauge's*, and the *Norwegian Synod Hymnaries*. Landstad gave a slightly revised version for his hymn book.

Joachim Neander was born 1650, in Bremen, where his father, the minister Johann Joachim Neander, served as a teacher at the pedagogium. The family name was Neumann, or Niemann, but the grandfather, Joachim N., who also was a minister, changed the name to Neander. The younger Joachim completed the course at the pedagogium and afterwards at the gymnasium of Bremen. Here he associated with frivolous companions and took part in the reckless life of the students. In 1670 the noted preacher and pietist, Theodor Under-Eyck, formerly pastor at Mülheim, was appointed rector of St. Martin's Church of Bremen. Young Neander and two like-minded companions went one day to Under-Eyck's church, more particularly to criticize and ridicule the service. But Neander, being deeply stirred by the forceful sermon of this pious man, began to entertain serious scruples as to the salvation of his soul, and thru the fatherly guidance of Under-Eyck he was led forward to a true conversion. In 1671, when he had concluded his studies, he was appointed private tutor for the sons of a few wealthy merchants. He accompanied the boys to the university of Heidelberg and remained there till the fall of 1673. He spent the following year in Frankfurt am Main, where he became ac-

quainted with Philipp Jakob Spener and J. J. Schütz, and others belonging to this circle. In the spring of 1674 he was appointed rector of the Latin school at Düsseldorf. This institution was at that time under the supervision of the Reformed pastor and the church council of that city. The pastor, Sylvester Lürsen (also from Bremen, and a few years older than Neander), was a very able and earnest man, but jealous and of a contentious spirit. At first all went well, and Neander assisted the minister both in preaching and in the pastoral work. But Neander came under the influence of Labadie and other separatists. He absented himself from the Lord's Supper for the reason that he could not for conscience' sake partake of it together with the unconverted sinners. Others followed his example. Neither did he attend public services regularly. Then, without consulting the pastor and the elders of the church, he began to conduct prayer meetings, set up special holidays for the school, changed the hours for the classes, and undertook a remodeling of the school buildings, all of his own accord. In 1676 the church council investigated the matter and Neander was suspended as teacher and preacher from January, 1677. But already the same month he signed a declaration binding himself to follow the rules of the church and school. He was then permitted to resume his work as teacher, but could not continue as assistant preacher. The story of his exile from Düsseldorf and his sojourn in Neanderthal, near Mettmann, is not reliable. Yet it is not impossible that some of his hymns were composed during his frequent trips into the beautiful Neanderthal. In 1679 Neander was called to Bremen as

Under-Eyck's assistant at the church of St. Martin. He accepted, altho the position offered only 40 thaler per year and home. This was intended as a stepping stone to a better position for him, but his career was ended May 31, 1680. During his illness he had to go thru a violent spiritual struggle, as it appeared to him that the Lord had hidden His face from him. But he found comfort in these words: "It is better to hope unto death than to die in unbelief." Death came on Pentecost Monday. He requested that Hebrews 7:9 be read to him, and when asked how he felt, he replied: "The Lord has settled my account, Lord Jesus, make also me ready." Shortly after he said in a whisper, "It is well with me. The mountains shall be moved, and the hills shall tremble, yet the grace of God shall not depart from me, and His covenant of peace shall not be moved."

Neander was the first hymn writer of importance in the Reformed Church of Germany. The greater number of his hymns were evidently written at Düsseldorf. Fifty-seven of these were published in the volume, *Glaub-und Liebessübung*, mentioned above. In the fifth edition of this book, printed in Frankfurt and Leipzig, 1691, eight new hymns were added. W. Müller says, "Neander's hymns are sincere and unpretentious expressions coming from a heart which has turned to God and found salvation in Him; they are not brilliant, but they are deeply religious and Biblical in expression and spirit, and, furthermore, they are free from obscure mysticism."

6

All hail the power of Jesus' name.

—E. PERRONET.

THIS hymn was first printed in *Gospel Magazine*, London, 1780. It contained eight verses with the title, *On the Resurrection, the Lord is King*. It was written the year before. In 1779 the first stanza appeared in the *Gospel Magazine*, set to Wm. Shrubsole's melody. The hymn was also printed in *Occasional Verses, Moral and Sacred*, London, 1785. The author's name was not given even here, but it was now generally known to be Perronet's hymn. Later on it was revised and re-edited. The edition as it now appears in the greater number of hymn books is by Dr. J. Rippon. Hymn No. 6 in *The Lutheran Hymnary* contains stanzas 1 and 5-8. The last stanza was added by Dr. Rippon (Baptist minister and publisher of hymn books, London, 1751-1836). Perronet's hymn is one of the most extensively used and most popular in the English speaking world. It is mentioned among the ten best hymns of English hymnody. It has been translated into many languages, among others into Latin by Dr. H. M. McGill, "Salve, Jesu, forte nomen." Another Latin version is "Salve nomen potestatis."

The famous Methodist preacher, Wm. Dawson, "Billy Dawson," caused a great sensation in London by his original and stirring sermons, which drew thousands of hearers. Thus at a large gathering he preached on Christ the Prophet, Highpriest, and King. In the last part of the sermon he pictured the coronation procession of prophets, patri-

archs, apostles, and martyrs, who throng the sanctuary to do homage to their Lord and King. Suddenly the preacher paused in the sermon and began singing "All hail the power of Jesus' name." The effect was overwhelming. The entire audience arose and sang the hymn with enthusiasm and power. Wm. Shrubsole's melody, "Miles Lane" (from a chapel in Miles Lane, London, where a free congregation conducted its services), was written when the composer was 20 years of age, while he was chorister in Canterbury Cathedral. It is used chiefly in England. There are also several newer melodies for this hymn. In America the melody "Coronation" (L. H. 6) is used very extensively. This was composed by the American composer, Oliver Holden (b. 1765) of Massachusetts. He was a dealer in music and also served as director of music. He published *The American Harmony* in 1792, and the *Worcester Collection* in 1797. Holden died in Charleston, Mass., Sept. 4th, 1844. The English melody is the best and is especially effective with the three-fold, "Crown Him." But it requires a greater range of voice (from low B to F). Holden's melody is used most extensively in this country, both because it is "ours" and because it is melodious and very singable.

Edward Perronet was the son of Rev. Vincent Perronet, whose father, David Perronet, a Frenchman, settled in England about the year 1680. Vincent, educated at Oxford, became vicar of Shoreham, Kent, 1726. He was a zealous evangelical preacher and labored with the Wesley brothers and George Whitefield. Edward Perronet was born August 2, 1721 (according to some, 1726). From

his 23rd year he served with his brother Charles in the Methodist movement. In 1756 Edward Perronet wrote a satirical poem in which he bitterly attacked the State Church and its leading men. John Wesley and others were highly incensed over this poem and demanded that it should be suppressed. This was also done. Later on Edward Perronet became pastor for a congregation of dissenters in Canterbury, where he died January 2, 1792. He is mentioned as a zealous, fiery, and energetic preacher, who faithfully proclaimed the Gospel "in season and out of season." His poems were published anonymously in three small volumes: 1. *Select Passages of the Old and New Testament Versified*; 2. *A Small Collection of Hymns, etc.*; 3. *Occasional Verses, Moral and Sacred*, London, 1785.

7

My soul, now bless thy Maker.

Min Sjæl, min Sjæl, lov Herren.—Landst. 77.

Nun lob, mein Seele, den Herren.

—JOHANNES GRAUMANN.

GRAUMANN'S famous hymn, based upon the 103rd Psalm, was first published in Nürnberg, 1540. It also appeared in *Kugelman's Hymnal* of the same year. Martin Chemnitz relates that Graumann was requested to write this hymn in 1525 by the elector Albrecht, whose favorite Psalm was the 103rd. Chemnitz adds: "I often recollect with joy what I witnessed eight years ago, when this pious ruler lay upon his deathbed. At all devotional meetings he requested that this hymn be sung last.

How he joined in the singing of the beautiful text and was cheered with the many pious thoughts which he thus gathered! On this account the hymn is especially cherished also by me."

This hymn was sung at the Lutheran service conducted in the Church of St. Anna by Gustavus Adolphus after he had entered the city of Augsburg and restored the Augsburg Confession. It was sung with bassoon accompaniment at Osnabrück, 1648, celebrating the peace at the close of the Thirty Years' War. The Danish-Norwegian king, Christian III (d. 1559), sang this hymn upon his deathbed and expired while singing the words, "For, as a tender father hath pity on his children here." It has found a place in almost all Danish-Norwegian hymnals. The first Danish version was published in *Hans Thomissøn's Hymn Book* of 1569. Another translation was later made by Landstad.

The first English translation was rendered by I. C. Jacobi in 1722. The version which appears in our *Lutheran Hymnary* is by Miss C. Winkworth and dates from the year 1863. The melody employed in *The Lutheran Hymnary* was composed by Ludvig M. Lindeman. The original tune used with this hymn in 1540 was possibly written by Hans Kugelmann. This is found in *The Lutheran Hymnary* as the setting for Nos. 385 and 468.

Johannes Graumann, also known by the name Poliander, the Greek translation of his name, was born July 5, 1487, in Neustadt, Bavaria. He studied in Leipzig, where he afterwards was appointed teacher at the Thomas-Schule. During the disputation of 1519 between Eck, Luther, and Carlstadt, Graumann served as a loyal Catholic on Eck's side. But this

disputation brought on him a doubt as to the correctness of his position, and this for two reasons: he was struck by the fact that Luther always supported his opinions with references to the Holy Scriptures; in the second place, he was moved by Luther's strong appeal to the dictates of conscience rather than by Eck's cleverness in the art of disputation. As Graumann often had occasion to preach, his sermons from now on became more and more Lutheran. In 1520 he was appointed rector of the Thomas-Schule. But he nourished a strong desire to leave Leipzig and go to Wittenberg, all the more now because his activities in the interest of the Reformation had brought on strained relations with the Catholic duke, George of Saxony. In 1522, after having found one who could take his place as rector of the Thomas-Schule, he went to Luther and Melancthon at Wittenberg.

The following year he was made a preacher in the Bavarian town of Würzburg am Main. There he served for two years, until 1523, when the Peasants' War broke out and spread into those parts. Graumann moved to Nürnberg. But Luther, the same year, induced him to go to Königsberg, where he assisted John Briesmann in furthering the cause of the Reformation in the province of Count Albrecht of Brandenburg. Graumann also reorganized the school system of Brandenburg. The count appointed him preacher in the Altstadt church of Königsberg. There he not only gathered a large number of hearers, but he showed that he was fearless in his proclamation of the Gospel truths, and braved even the risk of incurring the displeasure of the count. It came about in this manner. Ana-

baptist doctrines had gained favor with many congregations and preachers, and, altho their leader was an intimate friend of the elector, still Graumann sharply attacked him. The count decided that the two parties should meet for a public disputation, and the victorious doctrine should be given the right of way in the land. At the disputation Graumann was victorious. No matter how cleverly the Anabaptists advanced their proofs, Graumann, with clear and direct Scripture statements, refuted all their arguments and silenced all his opponents. In that manner the province was saved from the Anabaptist domination. Graumann died in the year 1541 from a stroke of paralysis at the age of 54.

8

The heavens declare Thy glory.

—T. R. BIRK.

THIS hymn paraphrase was first printed in the author's *Companion Psalter*, 1874. It is a spirited hymn of praise based on the 19th Psalm. The author, Thomas Rawson Birks, born 1810, was educated at Trinity College, Cambridge. He became rector of Killshall, Herts, 1844; vicar of Holy Trinity, Cambridge, 1866; Hon. Canon of Ely Cathedral, 1871; professor of moral philosophy at Cambridge, 1872. At the latter place he died in 1883. Among other works he left a two-volume edition of *The Memoirs of Rev. E. Bickersteth* (Birks' father-in-law). Birks' hymns and hymn paraphrases were published in *Bickersteth's Christian Psalmody*, 1833, and in his own *Companion Psalter*, 1864. Birks has written in all about 100

hymns. His hymns are used more extensively in America than in England. The hymnologist, J. Julian, says that Birks' hymns deserve greater recognition than they have received up to the present time.

The melody used for this hymn has been called "St. Theodulph," because it has long been connected with the Latin hymn, "Gloria, laus et honor" (All glory, laud and honor), written about 820 by St. Theodulph of Orleans. It has also been called "Kronstadt" and "Valet" (Will ich dir geben) because it was composed to a hymn with this beginning under the title, *Ein andächtiges Gebet*, Leipzig, 1615. The melody was composed by Melchior Teschner, cantor at Frauenstadt in Silesia, about 1611.

9

Praise, my soul, the King of heaven.

—H. F. LYTE.

THIS hymn is based on the 103rd Psalm of David. It is one of the most beautiful hymn paraphrases composed by Henry Francis Lyte. It was published in his *Spirit of the Psalms*, in 1834. It is a mistake that the beautiful melody, "Praise, my soul," composed for this hymn by John Goss, does not appear with this hymn in *The Lutheran Hymnary*. It is used for number 129.

Henry Francis Lyte, son of Captain Thomas Lyte, was born June 1, 1793, in Ednam, near Kelso. He was educated in the Royal School of Emiskillen and Trinity College, Dublin, where he was graduated in 1814. He won great distinction at the uni-

versity, receiving three prizes for English poems. At first he planned to study medicine, but gave this up for the study of theology and was ordained in 1815. He served near Wexford and later at Marazion in Cornwall. So far he had not been imbued with Christian earnestness to any great extent, but in 1818 the sickness and death of one of his friends and colleagues brought a radical change in his spiritual life. When he was to try to bring comfort to his dying brother clergyman he began to feel how sorely he himself needed to enter into a closer communion with his Lord and Savior, Jesus Christ, and the two friends began a period of intense devotion and prayer. He writes about the death of his friend: "He died in willing resignation under the will of God, and with the firm conviction that, altho he had sinned much, still there was one who by His suffering and death had atoned for all his transgressions." Lyte adds that, at the deathbed of this friend, he himself went thru a great spiritual awakening, receiving a wholly different view of life, a new vision of the requirements of Christianity. In all earnestness he now took up the study of the Word of God, and his preaching became quite different from what it had been. He showed a spirit of great selfsacrifice in caring for the family of his departed friend. A fervent desire to serve his Lord and Savior and to help his fellowmen in spiritual and bodily need, became from now on the guiding force in his life. He had a very weak constitution, but when his friends begged him to seek relief, he replied that it was better to wear one's self out in the service of the Lord than to rust away. In 1819 he was transferred to Lyminster, where he wrote a

collection of poems, *Tales on the Lord's Prayer*. In 1823 he was called as perpetual curate of Lower Brixham, Devon, and among these sturdy people his labors were richly blessed, until, stricken with consumption of the lungs, in the fall of 1847, he had to leave for Nizza, Italy, where he died November 20th, the same year.

Among Lyte's poetic works may be mentioned: 1. *Poems, Chiefly Religious*, 1833, and an enlarged edition, 1845; 2. *The Spirit of the Psalms*, 1834; enlarged edition, 1836. After his death *Miscellaneous Poems*, 1868, and *Remains*, 1850, were published. Lyte's hymns are noted for their beautiful diction, a deeply religious and pious tone. Even in his hymns which breathe the spirit of the rejoicings of faith there is an undercurrent of sadness and grief. Many of his hymns are very popular, and are used by all denominations thruout the English-speaking world.

10

I praise Thee, O my God and Father.

O, at jeg hadde tusind Munde.—Landst. 514.

O dass ich tausend Zungen hätte.

—J. MENTZER.

THE above-mentioned hymn in *The Lutheran Hymnary* is a translation of stanzas 6, 7, 8, 10, 11, of Mentzer's famous hymn, "O dass ich tausend Zungen hätte," which contains 15 stanzas. It was published first in *Freylinghausen's Gesangbuch*, 1704, and passed over into many hymnals. This translation into English is by Miss C. Winkworth. There are 6 other English translations. It was pub-

lished in Danish in *Pontoppidans Nye Psalmebog*, 1740, following the translation of Fr. Rostgaard and Birgitte Kaas. The melody is by Johann Balthazar Koenig (born 1691, in Waltershausen von Gotha, and died 1758, in Frankfurt am Main). In the latter place he served as music director and published in 1738 a large collection of chorals: *Deutscher Liederschatz*.

Johann Mentzer, the author of this hymn, was born in 1658, in Sahmen, near Roxenburg in Silesia, and studied theology in Wittenberg. He became pastor in Merzdorf, 1691. He was transferred to Hauswalde in 1693, and in the year 1696 to Chemnitz, near Bernstadt, Saxony, where he died in 1734. He was an intimate friend of Count N. L. von Zinzendorf and had connections also with other famous hymn writers. About 30 of his hymns were included in contemporary hymnaries. Mentzer's hymns are characterized by a deeply religious sentiment and fervent love for the Savior. Zinzendorf called Mentzer "a Christian purged in the furnace of tribulations."

11

Ye lands, to the Lord make a jubilant noise.

Al Verden nu raabe for Herren med Fryd.

—Norw. Synod Hymn Bk. 443.

—U. V. KOREN.

REV. U. V. KOREN was intensely interested in church music. He became the leader in the work of compiling the hymn book for the Norwegian Synod. In this edition the above-mentioned hymn was first published in 1874. This happy ver-

sion of the 100th Psalm of David, together with his translation of "Dies irae, dies illa" (Hymn bk. of Norw. Synod 54), and his revisions of a number of hymns, show his unusual ability to strike the true spirit of the church hymn. They bear witness of his aesthetic taste and marked sense of rhythm and euphony. His hymn paraphrase was entered into G. Jensen's "Utkast til ny Salmebog" for the Church of Norway, but later omitted by the committee in charge. For the revised edition of the hymn book for the Norwegian Synod, Dr. Koren rewrote several hymns, making them better suited for church use. He was also very musical and keenly interested in the older rhythmic form of church music. At his suggestion was published the *Rythmisk Koralbog*, which had some influence upon the composition of *The Lutheran Hymnary*. The English translation of Dr. Koren's hymn is by Mrs. Harriet R. Spaeth, 1898. The melody is by Erik Christian Hoff (b. 1832). Hoff was an organist in Christiania. Among other works he has published a book of chorals for church use.

Ulrik Vilhelm Koren was born in Bergen, Norway, December 22, 1826. He completed the course at the Cathedral School of Bergen and entered the University of Christiania in 1844. In 1852 he became a candidate of theology and was given a teaching position at Nissen's latin og real-skole. In 1853 he received a call to a pastorate among some Norwegian congregations of the state of Iowa. He accepted this call and was ordained to the ministry in Norway on the 25th of July, 1853. During the winter the young minister, accompanied by his wife, Else Elisabeth (Hysing), set out upon the voyage

across the ocean, to preach the Gospel to their countrymen who had settled on the plains of the far West. They arrived in Little Iowa (later called Washington Prairie) in December, 1853. Rev. U. V. Koren was the first Norwegian pastor to settle west of the Mississippi river. For many years he served the settlements of northeastern Iowa and southeastern Minnesota, a territory now comprising more than 20 parishes. In 1855 he was chosen secretary for the Norwegian Synod; was a member of the church council from 1861; vice-president of the Synod, 1871-1876; president of the Iowa district, 1876-1894; from 1894 until his death, 1910, president of the Norwegian Lutheran Synod of America. On Christmas Day, 1903, he delivered his 50th Christmas sermon before his congregation on Washington Prairie, where he had resided continuously thruout his long term of activity.

12

Praise the Lord, ye heavens adore Him.

THIS hymn is based on the 148th Psalm. The first stanza appeared for the first time in a tract which was pasted into the music edition of a collection of hymns used in the Foundling Hospital, London, 1796. Later it was printed also in the text edition of the same collection, but without giving the name of the author. It has been attributed to John Kempthorne and to Bishop Mant, but without good reason. In *W. Russell's Foundling Collection*, 1809, it has been set to Haydn's melody. As a rule, this tune has since been used for the hymn. It has

found a place in a great many hymn books in England and America.

The melody, variously called "Austria," "Haydn," or "Vienna," is by the famous Austrian composer Franz Joseph Haydn (1732-1809). He was far advanced in years when he wrote it upon a request to furnish a melody for the Austrian national anthem, "Gott erhalte Franz den Kaiser." It was sung for the first time in all the theatres of Vienna on the occasion of the emperor's birthday anniversary in 1797, and became immensely popular, not only thruout Austria, but also in other lands. It has been used with many national poems, and Haydn, who valued it very highly, later composed a number of variations upon it. He also made use of it in his *Kaiser-Quartet*. It is claimed that this tune was built upon the melody of an ancient Croatian folksong.

13

*With joyful heart your praises bring.
Bringt her dem Herren Lob und Ehr'.*

—C. GUENTHER.

AN English translation of this hymn was made by the Rev. A. T. Russell for his *Psalms and Hymns*, 1851. The melody is one of the oldest in the Lutheran Church. It was first printed in *Etliche Christliche Lieder*, 1524, and has been employed as the melody for Luther's first hymn, "Nun freut euch, lieben Christen g'mein" (L. H. 526). The author, Cyriacus Günther (born January 15, 1649, in Goldbach, near Gotha), received his education at the gymnasium of Gotha and the University of

Jena. He labored as a teacher in Eisleben and Gotha, where he died in 1704. He left upwards of 30 hymns in manuscript. Of these, 10 were published in *Freylinghausen's Neues Geistliches Gesangbuch*, 1714. Of this number, two have been translated into English by the Rev. A. T. Russell, namely, the above mentioned hymn and "Halt im Gedächtniss Jesum Christ."

14

Before Jehovah's awful throne.

—I. WATTS.

THIS hymn paraphrase by Isaac Watts, based on the 100th Psalm, first appeared in *Watts' Psalms of David*, 1719. The hymn, originally of 6 stanzas, began thus, "Sing to the Lord with joyful voice." The change in the first line was introduced by John Wesley, who omitted the first stanza of the original. This hymn is used in all English speaking countries, and has been translated into many languages, among others into Latin, by R. Bingham, 1871 (*Ante Jehovah tremendum*). (Regarding the melody see No. 1.)

Isaac Watts was the oldest son of the teacher Isaac Watts. His father was a zealous Non-Conformist (dissenter), who was imprisoned twice on account of his religious convictions. Both these imprisonments took place during the early years of the son Isaac. The family home was at Southampton, where Isaac's father conducted a flourishing boarding school. Here Isaac was born July 17, 1674. The boy was exceptionally talented. He received instruction among other studies also in Latin, Greek, and Hebrew, and he made great

progress in these branches even during his childhood years. His poetic talents also developed early. His brilliancy drew the attention of leading men in the city, and several friends offered to pay for his education at some university, provided he would become a minister in the Episcopal Church. Watts did not accept this offer, but in 1790 he went to the Non-conformist Academy at Stoke-Newington, conducted by Thomas Rowe, pastor of the free congregation. Watts was formally accepted as a member. At 20 years of age he left the academy and spent the next two years at his home in Southampton. Here he took up his life's task of furnishing the congregation with new, good, Scriptural hymns. While here he composed the greater number of his *Hymns and Spiritual Songs*. They were first sung from the manuscripts in the Southampton church. His first hymn was, "Behold the glories of the Lamb," based on Rev. 5:6, 8, 9, 10, and 12, of which the first stanza is as follows:

*Behold the glories of the Lamb,
Amidst His Father's throne.
Prepare new honors for His name,
And songs before unknown.*

The six years following he spent in Stoke-Newington in the home of the influential Puritan, Sir John Hartopp, whose son was given private instruction by Watts. It was thru the intense studies carried on especially during these years that he gained the profound theological and philosophical knowledge which marks so many of his later works. But during these years he also ruined his health beyond recovery.

Watts preached his first sermon at the age of 24, in Mark Lane, London, and during the next three years he preached on many occasions. In 1702 he was ordained to the ministry and was placed in charge of the large and noted free congregation of Mark Lane, where his predecessors in the office had been among the most prominent and influential clergymen. The membership of this congregation included many of the leading men and women. But his health failed so that already the following year the congregation had to supply an assistant pastor. After a protracted illness he was invited into the home of Sir Thomas Abney, where he remained the rest of his life, his last 13 years at Stoke-Newington. He was never married. In 1728 he was given the degree of doctor of theology by the University of Edinburgh. His health continued on the decline until November 25, 1748, when he thru a quiet and peaceful death was released from his sufferings. He was buried in the Bunhill Fields, and a monument was raised in his honor in Westminster Abbey.

Isaac Watts was the first prominent English hymn writer. He has justly been called the father of English hymnody. Thru him congregational singing was raised to its proper place in the public worship, and was imbued with new power and life. Julian mentions 454 original hymns and versions of the Psalms of David which are in common use in English speaking countries. Many have been translated into other languages. Besides these, many "centos" or new hymns have appeared thru the selection and partial revision of certain stanzas from the original hymns. Many have severely criticized his hymns and especially his versifications of the Psalms of

David as lacking in poetic spirit; that the traditional four-line stanzas have a monotonous effect, and here and there built up with vulgar and tasteless expressions. It may be true that Watts, in many of his hymn paraphrases and original hymns, does not reach greater heights than some of his predecessors. He says himself that he has borrowed ideas and expressions from poets like Denham, Milbourne, Tate, and Brady.

Bombastic expressions were in harmony with the taste of the times. It is not surprising, therefore, that even a poet of the order of Watts should occasionally be drawn into the traditional style of his age. All in all he ranks high above all his predecessors and contemporaries, and no one has had greater influence upon the development of English hymnody. In his hymns there is great wealth of imagery, beauty of expression, lyric euphony and rhythm. They are characterized by deep piety and faith, childlike joy and exultation in praise. They are Biblical and churchly. His versions of the Psalms of David are more on the order of paraphrases or free renderings with the Psalms of David as texts, than metrical versifications or translations. They are eminently evangelical, they place the poetry of the Old Covenant in the light of the Gospel by continuously interweaving parallel passages from the New Testament. No other English hymn writer has been given so much space in *The Lutheran Hymnary* or in other English-Lutheran hymnals, as Isaac Watts. In number they approach Luther's and Gerhardt's. *The Lutheran Hymnary* contains 18 of his most cherished hymns. They are all of the type of the four-line stanza and belong to his

most beautiful hymns. Dr. Watts' great learning, his piety, mild disposition, and warmheartedness have gained for him the name of the "Philip Melancthon of England." His most famous hymn is, "When I survey the wondrous cross" (L. H. 306).

Watts' collection, *Hymns and Spiritual Songs*, was published in 1707-1709, altho written earlier (see above); *Divine and Moral Songs* appeared in 1715 and *Psalms* in 1719. A few hymns are also included in the collection of poems, *Horae Lyricae*, 1706-1709. Other hymns are found among his printed sermons, 1721-1724. His *Catechism*, *Bible History*, and *The World to Come*, gained large distribution. His book on logic was used as a text book in Oxford University for many years. Among his other works may be mentioned *Speculations on the Human Nature of the Logos*, and *The Improvement of the Mind*.

15

Lord, with glowing heart I'd praise Thee.

(Praise for Pardon and Peace).

—F. S. KEY.

THIS hymn was first printed in Dr. Muhlenberg's *Church Poetry*, 1823. The author, Francis Scott Key, born in Maryland, 1779, was educated at St. John's College, Annapolis. He became an attorney; practiced in Washington, D. C., and was appointed United States District Attorney. He held this office until his death, January 11, 1843. He died in the city of Baltimore.

Of his hymns seven have been published and are to be found in various hymnals. Mr. Key's prin-

cial fame was won as author of *The Star Spangled Banner*. He was a member of the Episcopal Church and was a pious and exemplary person. His poems were published in 1857. A monument has been erected in his honor in San Francisco, Cal. The melody employed with this hymn was first published in *Geistreiches Gesangbuch*, Halle, 1704, as a setting for the famous hymn, "O Durchbrecher aller Bande," by Gottfried Arnold. (See under 160.)

16

Come, my soul, thy suit prepare.

—J. NEWTON.

THIS hymn of John Newton's is based on I Kings 3:5: "In Gibeon the Lord appeared to Solomon in a dream by night: and God said, Ask what I shall give thee." The hymn was published in the collection of *Olney Hymns*, 1779, and is one of Newton's most popular hymns. It was used very frequently in Spurgeon's tabernacle in London. Spurgeon requested that the hymn be sung softly and subdued immediately before the general prayer. The original contained seven stanzas. The melody (Vienna, Ohne Rast, or St. Boniface) appeared first in *J. H. Knecht's Vollständige Sammlung*, Stuttgart, 1799, set to the hymn, "Ohne Rast und unverweilt."

John Newton was born in London, July 24, 1725. His father served as captain of a merchant vessel. His mother was a very pious, but sickly woman, whose only joy was to instruct her little child, to read and to pray with him. At the age of four years the boy could read. He read the Westminster Catechism and the accompanying Bible passages, to-

gether with Dr. Watts' Catechism and Hymns for Children. It was the mother's hope and prayer that the boy should become a minister. Frequently she expressed this desire to her son. The instruction and spiritual care which he received from his pious mother had a far-reaching influence upon his future. But when John was only seven years of age, his mother died, and his step-mother did not continue the systematic instruction in religion. He continued in school and learned the elements of Latin. On his 11th birthday he joined his father on board ship and accompanied him on five voyages to the Mediterranean Sea. He fell in with bad comrades, and after a while became the wildest among the ship-mates. Newton has himself described the life which he led during these years, and many have criticized him, saying that he has painted it unnecessarily dark. But he seems to have been fired with an immoderate desire to present himself as a terrifying example by openly portraying the unbridled life of his youth. It seems, however, that he could not entirely undisturbed enjoy his sinful life. The admonishings and prayers of the dear mother of his early childhood seemed to pursue him constantly. At times he would spend days and nights reading his Bible and praying. During several years he experienced a number of these intensely religious periods. They might sometimes last for weeks, but they were, as he himself says, a shallow Christianity. He sought to stay his conscience by reforming himself and by a strict attention to duty. But his heart lacked the deeper sincerity and earnestness, and soon he would again cast himself into the most reckless living. We do not wish to dwell upon the many sad pictures from

his early years, altho many incidents might be pointed out that would be of great psychological interest.

Following the second voyage he was offered a good position in Spain, but in his thoughtlessness he refused the offer, which act he later explained thus: "As I was my own worst enemy, I seemed determined that no one should be my friend." As time went on he was drawn into the worst forms of unbelief and greatly enjoyed reading Shaftesbury's writings. His father gave up the seafaring life, and the young man then joined one of his friends, who advanced him to midship-man. While occupying this office he would often seek to inculcate virtue and morals in his fellow workmen, while he himself led the most degraded life. This may explain the great indignation and severity with which he later on, as a pastor, attacked all forms of hypocrisy and sham-Christianity.

He fled from the service, but was recaptured and brought back to Plymouth. He was brought on board his ship and publicly whipped and degraded. Then began the darkest period of his life. He was sent to a slave ship, and treated as a slave. His ruin was impending. Only his sincere love for the young girl, Mary Catlett, to whom he was engaged at the age of 17 (she was at that time 14), now buoyed him up during this time of stress and trial. The curious fact also deserves to be mentioned that at this time of deepest depression he undertook the study of mathematics and languages. Finally, the great crisis of Newton's life came as he was upon a return voyage to England in 1748. By chance he received a copy of *The Imitation of Christ*, by Thomas a Kempis. This book stirred his

soul to its depths. His awakening conscience gave him no peace, and during a storm which threatened to wreck the ship, the feeling of misery rose to a cry of despair within his soul.

From that moment Newton became a new man. Gradually he acquired greater peace of mind, but as he formerly had not been able to cast himself entirely into a life in sins, in like manner, he now felt that he could not wholly consign himself to the forgiving grace of God. It was so difficult to find the way to the heart of God, while the memories of his former life cast their dark shadows over his soul. He now sought, thru strict observance of duty and a moral life, to do penance for the sins of his earlier years. This he tried to practice during the six years of his life spent as commander of a slave vessel. At the same time his moral and intellectual life ripened, as he made use of all free hours for reading and study. On his last return voyage to England he met a pious captain, and their meeting became of great blessing to Newton. This new friend spoke reverently and sincerely of the great love of Jesus Christ. They spent about a month together in meditation and prayer. Newton says that it was during this time that he received a true and living faith.

Following an illness after his last voyage, in 1754, his physician declared him unfit for service at sea. He was then given a position as inspector of docks in Liverpool. Here began his connection with Whitefield, Wesley, and the Non-Conformists. He began the study of Hebrew and Greek, took part in prayer meetings, delivered occasional sermons at the meetings of the dissenters, until 1764, when he was

ordained pastor of Olney. For a number of years his labors were richly blessed, thru his sermons, his pastoral work, and not the least thru his hymns. The Olney House became the center of a pronounced religious awakening, and Newton, the soul of this activity, was much sought as an advisor, pastor, and friend, by rich and poor alike. He carried on an extensive correspondence, and composed his best works while in the Olney parish. Among his works must be mentioned the book of *The Olney Hymns*, containing hymns by himself and by his friend and co-laborer, the poet William Cowper.

In 1779 Newton was appointed rector of St. Mary Woolnoth, London, where he labored until his death, December 21, 1807. When his eye-sight failed and his friends advised him to cease preaching, he replied: "What! Shall the African scoffer cease, as long as he is able to speak!"

Newton's hymns depict in a clear and impressive manner the contrast between the utter depravity of human nature and the boundless grace of God in Jesus Christ. There is little of the spirit of rejoicing and praise, but a confident note of trust and comfort. His hymns are found in all English hymnals.

17

Rejoice today with one accord.

—SIR H. W. BAKER.

BASED upon the first stanza of the 135th Psalm, this hymn was first published in the first edition of *Hymns Ancient and Modern*, 1861, and it also appeared in the later editions of this work, as well as in many other hymnals. This is

one of the few hymns of praise written by Baker. It is written to Luther's melody, "A Mighty Fortress is our God," and has been used extensively in England and other countries.

Sir Henry Williams Baker, baronet, oldest son of Admiral Sir Henry Lorraine Baker, was born in London, May 27, 1821, and received his education in Trinity College, Cambridge. He was ordained to the ministry in 1844, and in 1851 became vicar of Monkland, Herefordshire, where he labored until his death, February 12, 1877. Sir Henry Baker's name is especially connected with the famous work on hymnology, *Hymns Ancient and Modern*. This work contains 33 of Baker's own hymns. He was the chairman of the committee that prepared the first edition of this work, 1861, and continued incessantly, thru a period of 20 years, in the work of revising and perfecting the editions for publication in 1868 and in 1875. Baker also prepared *Hymns for the London Mission*, 1874, and *Hymns for the Mission Services*, 1876. Baker's hymns enjoy a high rank. His style is clear and simple. There are no affected expressions, no bombastic phrases. His hymns are characterized by deep earnestness, dignity of expression, and smooth rhythm. His poetic genius has much in common with Lyte's. Just before breathing his last, he recited the third stanza of his beautiful hymn, "The King of Love my Shepherd":

*Perverse and foolish oft I strayed,
But yet in love He sought me,
And on His shoulders gently laid,
And home, rejoicing, brought me.*

He has also composed a number of church melodies.

18

O Holy Spirit, grant us grace.

Gud Helligaand, i Tro os lær.—Landst. 27.

Gott, heilger Geist, hilf uns, mit Grund.

—B. RINGWALDT.

RINGWALDT, the author, has placed this hymn immediately after the Gospel hymn on Trinity Sunday. It is found in many older German hymnals, but has hardly enjoyed the recognition which has been accorded Sören Jonassön's translation by the Danish and Norwegian churches, where it has been in constant use in school and church work. It has been the first hymn taught to the child, and has formed a part of the last sigh of many a dying believer. (Skaar). Jonassön's translation from 1693 entered unchanged into Kingo's, Guldberg's, Landstad's, and Hauge's editions, and, following this same translation, it appears in *The Lutheran Hymnary*, the English version by Rev. O. H. Smeby. (The Norwegian-American translators who had a share in the preparation of *The Lutheran Hymnary* will be treated of later).

Bartholomäus Ringwaldt, (Ringwald, Ringwalt), was born in Frankfurt an der Oder, November 28, 1532. At 27 he began work as a minister. In 1566 he became Lutheran pastor of Langfeld, or Langenfeld, Brandenburg, where he labored until his death, presumably in 1599 or 1600. Ringwaldt exerted considerable influence both thru his sermons and thru his poems. He was a zealous and faithful

Lutheran and a good German patriot. He was a bold and aggressive worker and was not afraid to speak his mind. He was a keen observer and recognized clearly the need of his times. In his didactic poems, which were published in many editions, he gave a number of very interesting sketches of his age. But he was also a pedagogue, a schoolmaster who could chastise; without regard for persons he swung the lash, and his own contemporaries in the ministry were often made to feel it keenly.

In poetic power Ringwaldt resembled Luther. His best known hymn, "Es ist gewisslich an der Zeit," "Det snart forvist paa Tiden er" (Landst. 573), has even been ascribed to Luther. Ringwaldt was one of the most prolific hymn writers of the 16th century. Wackernagel attributes to him 208 poems, of which 165 are hymns. In 1577 appeared his *Der 91. Psalm neben sieben andern schönen Liedern*; his *Evangelia auff alle Sontag vnd Fest, durchs ganze Jahr*, about the year 1582. It contains hymns based upon the Gospel lessons for all the Sundays and holidays of the year. *Handbüchlein: geistliche Lieder und Gebetlein*, etc., was published in 1586. All these were published in Frankfurt an der Oder. Several of his hymns are found scattered among his poems mentioned above (*Warnung des Trewen Eckharts* and *Die lauter Wahrheit*). A selection of 59 *Geistliche Lieder* was published in Halle, 1853.

The melody, known in England as "Luther" or "Altdorf," was very likely first printed in the *Gesangbuch*, 1529, but no copy is extant of this first edition. It is known first thru a later edition, printed by J. Klug of Wittenberg, 1535, where it

was used as a setting for Luther's first hymn, "Nun freut euch, lieben Christen g'mein." We are told that Luther heard it sung by "a traveller" and copied it. It has been used several times at music festivals in England in connection with William Collier's hymn of Doomsday (See under 604).

Sören Jonassön, the Danish translator, was born in Aarhus, 1656. In 1691 he became pastor of Roskilde Cathedral. The same year he was requested to prepare a hymnal for the church and had the draft ready in 1693. This draft was not authorized for use, but eight of his translations were entered in *Kingo's Hymn Book*. Søren Jonassön died at Roskilde May 27, 1717, while dean of Sömmeherred (district).

19

Sing loud Hallelujah in jubilant chorus.

Gladelig vil vi Halleluja kvæde.—Landst. 512.

Frölich wollen wy Alleluia singen.—*Laudate dominum omnes gentes.*

—J. AGRICOLA.

SING loud Hallelujah in jubilant chorus" is based on the 117th Psalm. It was published in 1524, and is thus one of the oldest Lutheran hymns. In a collection entitled *Een ny handbog*, published in Rostock, 1529, there are two Danish versions of Agricola's hymn. One of these, thought to be Arvid Pedersøn's version, appeared in *Thomissøn's Hymnal*. The other, evidently Klaus Mortensøn's, was used both by Thomissøn and Kingo. M. B. Landstad gave it a new Norwegian render-

ing. The English translation in *The Lutheran Hymnary* is by Rev. Carl Døving.

Johann Agricola (Johannes Eisleben) was born April 20, 1492, in Eisleben, where his father was employed as a tailor. At an early age he was sent to school at Brunswick. In 1515 he came to Wittenberg and was received by Luther, who became interested in the talented young man. He spent several years in Wittenberg and was admitted into the household of Luther, who also secured for him a teaching position at the university. He instructed a class in religion, for which purpose he prepared a catechism. In 1519 he accompanied Luther to the disputation with Dr. Eck at Leipzig, and it is claimed that Agricola was appointed to record the proceedings at this meeting. The same year he and Melanchthon received the degree of baccalaureus Bibliae at the University of Wittenberg. He was married in 1520 at Wittenberg. Luther, Melanchthon and other reformers were present at the wedding.

After ten years of service in Wittenberg, he was, thru Luther's influence, in 1525, given the position of rector of the school in Eisleben, an institution lately established by Count Albrecht of Mecklenburg. In connection with this position he should also serve as preacher and pastor of the church of St. Nicholas in Eisleben, and here he gathered a faithful congregation. He was, however, not content with his position at the school, and in 1526 he applied for a professorship at the university. But Melanchthon was chosen in preference to Agricola. Agricola was deeply offended. He was not

only disposed to be irritable and vain, but overestimated his own importance.

His activity and behavior in later years was not altogether praiseworthy. It soon became apparent that he nourished a grudge against Melanchthon. The fact of the matter was, that Melanchthon and Luther had for some time observed with anxiety that as the Reformation progressed, many became followers for the simple reason that they wished to join the popular movement, and not out of personal conviction from the Word of God. Indeed, many preachers proclaimed salvation thru faith alone, but this was often received as a mere external adherence to Reformation ideas, without particularly affecting the life of the people. Melanchthon, accordingly, issued a circular letter wherein he admonished the Lutheran preachers not only to preach on faith, but also to encourage people to the confession of sin, repentance, and conversion, and to dwell upon the commandments of the Law. The same thoughts were repeated in his articles of visitation in Saxony. Agricola criticized these very severely, and, at the same time, directed a violent accusation against Melanchthon personally, charging him with abandoning the doctrine of justification by faith alone, and that Melanchthon was influenced again by the doctrine of the "work-righteousness" of Catholicism. Luther sought to put an end to this controversy and at the meeting in Torgau silenced Agricola. There is very little information in regard to Agricola's activity during the next few years, except that he fell out with Duke Albrecht and was dismissed by him July 27, 1536. Even the same day Agricola went to Wittenberg, where Luther,

thinking that he had bettered his ways, received him and his family into his household, and called him into consultation on the Smalcald Articles. Moreover, the elector promised him an annual allowance for delivering certain lectures at the university.

But in 1537 Agricola appeared in public with his perverted doctrine on the Law and thereby began the Antinomian controversy. Luther conducted five disputations with him, 1537-38, and forced him to retract his false teachings, and Luther was authorized to draw up the statement of retraction for Agricola to sign. While this was going on he learned that Luther had censured him in a private letter to a friend, and in 1540 Agricola sent a complaint against Luther to the elector. The proceedings took a sad turn for Agricola, who was arrested and set free only upon the promise that he would not leave Wittenberg until the case had been tried and settled. Despite his promise he slipped away and came to Berlin. The elector Joachim II. became his protector, appointed Agricola court preacher, and later superintendent.

From that time on Agricola opposed Luther and the other reformers, and later became the leader in the preparation and carrying out of the Augsburg Interim, which was chiefly a compromise between Catholicism and the Reformation and a denial of the fundamental principles of the Reformation. For this Agricola of course incurred the displeasure of the reformers. He died September, 1566. (H. Nutzhorn, from Herzog and Plitt).

This hymn of Agricola's in *The Lutheran Hymnary* has not the same verse meter as in *Landstad's Hymnal*, and hence not the same melody. The

hymn in *The Lutheran Hymnary* has been set to Landstad's melody for "I prægtige Himle og Jorden tillige" (Landst. 201), while Agricola's hymn in Landstad's has a special melody by Lindeman.

20

When all Thy mercies, O my God.

—J. ADDISON.

THE original version of this hymn containing 13 stanzas was first printed in *The Spectator*, No. 453, August, 1712. In this connection the author writes: "If we owe thanksgiving to our fellowmen, how much more, then, do we not owe thanksgiving to God! Our heavenly Father gives us, not only those gifts which come to us immediately from His hand, but also those that come to us thru the instrumentality of others. All good things which we enjoy, regardless of how we receive them, are gifts from His hand. He is the fountain of all good gifts and the Father of all mercies." As Jonathan Crowther of Leeds, England, a minister famed for his learning and piety, lay upon his death-bed, one of his friends standing by reminded him of the Scripture passage: "Who can separate us from the love of Christ?" Crowther answered by continuing the Scripture passage to the end, and then he added with deep emotion:

*When all Thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.*

Thereupon he recited a part of the 23rd Psalm, and died with these words: "I am thankful."

The melody of this hymn is classed among the oldest of English church tunes. It has been called "Winchester Old" and was printed in 1592 by Thomas Este (Est), a London publisher (1588-1624). He changed his name to Snodham. In 1592 he published a book with the following title: *The Whole Book of Psalms with Their Wonted Tunes as They are Sung in Churches, Composed Into Four Parts*. Este's *Psalter* contains 57 melodies. Among the 9 new melodies entered are "Winchester Old" and "Windsor."

Joseph Addison, son of the Episcopal minister, Lancelot Addison, (rector of Milston and later dean of Lichfield) was born in Milston May 1, 1672. His mother was a sister of William Gulston, bishop of Bristol. The son received his education at Charterhouse and Magdalen College, Oxford; B. A., 1691; M. A., 1693. It was the intention that he should become a minister, but the young man chose to study law and politics, and thru the assistance of influential friends he soon rose to positions of importance. He began as secretary of the court of appeals. Later he became assistant secretary of state. In 1710 he was made secretary to the Lord Lieutenant of Ireland, and in 1717 chief secretary for Ireland. He was married in 1716 to Charlotte, the Duchess of Warwick. Together with Sir Richard Steele he founded *The Spectator*, and it is chiefly thru his contributions to this paper and thru his essays in *The Tattler*, *The Guardian*, and *The Freeholder*, that he gained his fame. His hymns were printed in *The Spectator*. Addison suffered from asthma and dropsy and died at the age of 47, June 17, 1719. He invited the Duke

of Warwick to his bedside to show him that a Christian can die in peace.

21

From all that dwell below the skies.

—ISAAC WATTS.

THIS hymn by Isaac Watts appeared in his *Psalms of David*, 1719. It is a metrical version of the 117th Psalm, and is used thruout all English speaking countries. It has been translated into many languages. Bingham translated it into Latin in 1871. In *John Wesley's Pocket Hymnary* this hymn appears with an added double stanza, and this form of the hymn has been employed in many hymn books. Other hymnals have taken only one of the added stanzas of John Wesley's, and have added Bishop Ken's doxology, "Praise God, from whom all blessings flow." (For notes on the melody, see No. 1.)

22

Jesus, Sun of righteousness.

Morgenglanz der Ewigkeit.

—C. K. VON ROSENROTH.

THIS is a free translation of the popular German hymn, "Morgenglanz der Ewigkeit," which appeared in seven six-lined stanzas in *Geistliche Sittenlieder*," published by the author, 1684, in Nürnberg. The meter is different from that of the original (L. H. 548). It is held that the hymn is based on a poem by Opitz. One writer describes this hymn as one of the heartiest, most original, and

most spiritual morning hymns; it seems to have been "born like the dew out of the morning dawn." This must have been the viewpoint also in England, as there are at least 14 English translations, of which number, 10 are in use by the various churches. The melody (used in L. H.) by L. M. Lindeman was composed for Grundtvig's hymn, "Peace to soothe our bitter woes." The English translation is by Miss Jane Borthwick of Edinburgh (1813-1897).

Christopher Knorr von Rosenroth, a learned German theologian, Orientalist, and hymn writer, was born in Altranden, Silesia, July 15, 1636. He was educated in Leipzig and Wittenberg; later he traveled in France, England, and Holland. On these travels he met Dr. Henry More, Rabbi Meier Stern, and Dr. John Lightfoot, and was induced by them to study alchemy, Oriental languages, and especially Kabbala (the oral tradition of the Jews, transmitted from Adam; the secret wisdom of the Rabbis).^{*} Thru these studies Rosenroth came in touch with Palsgrave Christian August, who in 1668 appointed him prime minister and privy councillor. In 1677 he was created baron by Emperor Leopold I. Rosenroth strove to harmonize the doctrines of Kabbala and Christianity. His monumental work, *Kabbala Denudata*, Sulzbach, 1677, made him world-famous. He ranks high as a writer of hymns. His hymns were published in 1684 under the title: *Neuer Helicon mit seinen neuen Musen, das ist: Geistliche Sitten-Lieder*. This volume contained 70 hymns, of which a few are translations from

^{*}Kabbala means, in this connection, the Jewish mystico-theosophic philosophy of religion; it arose from a desire for a deeper religious consciousness, as mysticism in Christianity.

the Latin, others are versions of old German hymns. Sixteen of Rosenroth's hymns were taken up by Freylinghausen in his hymnal, published in 1704, and again in 1714. The hymnologist Hoch says of Rosenroth's hymns that they are the product of a noble, pure, and deep mysticist, with a truly poetic sentiment, and a fervent desire for union with Christ. Rosenroth died in 1689.

23

Praise ye Jehovah, praise the Lord most holy.

—LADY COCKBURN-CAMPBELL.

LADY MARGARET COCKBURN-CAMPBELL, oldest daughter of Sir John Malcolm, was married in 1827 to Sir Alexander Thomas Cockburn-Campbell, one of the founders of the Plymouth Brethren of England. He died in Alington, near Exeter, 1841. Her hymns were lithographed from her manuscripts for private use. A few of them were printed in the hymnal of the Plymouth Brethren, *Psalms and Hymns*, London, 1842. "Praise ye Jehovah," is her best known hymn. The melody, called "Jehovah" or "Worship," by Edward John Hopkins (1818-1901), church composer and organist of London, was very likely composed for this hymn.

24

Our thanks and praise to Thee be given.

Dicimus grates tibi, summe rerum.

—PHILIP MELANCHTHON.

THIS hymn was first printed as No. 1 of *De Angelis Duo Hymni*, Wittenberg, 1543. It appeared in 10 four-lined stanzas. It was again published the following year in *Psalterium Davidis*, Wittenberg, 1544. In *Corpus Reformatorum* and in Wackernagel's edition it has 11 stanzas. It was translated into German by Paul Eber and printed in Nürnberg, about 1554, *Ein schön Geistlich Lob-sang: Herr Gott, dich loben alle wir*. Later it appeared in *J. Eichhorn's Gesangbuch*, Frankfurt an der Oder, 1561. There are four English translations. Our English version (L. H. 24) is by Dr. Joseph A. Seiss, and was published in 1890, in the Sunday school book of the General Council. Melanchthon wrote a few Latin hymns, but did not produce anything further of importance in Lutheran hymnology.

25

Jesus, Lord of life and glory.

—J. J. CUMMINS.

A LENTEN hymn, based on the 17th verse of the 119th Psalm. It is one of the most popular hymns of Cummins and has found a place in many hymnals. In some books the first line has been changed so as to read, "Jesus, Lord, we kneel before Thee."

John James Cummins was born in Cork, Ireland,

1795, the son of a merchant. In 1834 he moved to London, where, for a number of years, he served as director of a bank. His death occurred in 1867. Cummins spent a good share of his time studying Greek and theology. He wrote *Seals of the Covenant Opened in the Sacraments*, 1839, especially for the use of his own children during their preparation for confirmation. In the same year his *Poetic Meditations and Hymns* were printed. In 1849 an enlarged edition known as *Lyra Evangelica* was published in London.

The melody, St. Raphael (or St. Giles), by E. J. Hopkins, was first published in *Temple Choral Service*, 1867, and appeared there as the setting for this hymn under the first mentioned title, "Jesus, Lord of life and glory."

26

Give praise to God our King.

—A. T. RUSSELL.

ARTHUR TOZER RUSSELL was born in Northampton, March 20, 1806. He was the son of a Dissenter minister, William Russell, who preached in Enfield and London. The son received his early education in St. Savior's School of Southwark and the Merchant Taylors' School of London. In 1822 he came to Manchester College, York, and completed his education in St. John's College, Cambridge. Here he received a prize for his treatise, *The Law Our School-Master to Bring Us to Christ*. In 1829 he was ordained by the bishop of Lincoln, and from 1830 to 1852 he served as vicar of Caxton, Cambridge. During this period he wrote ex-

tensively on theological themes. About 1840 he published *Hymn Tunes, Original and Selected*. Many of his original hymns, together with translations from the German, appeared in *Hymns for Public Worship*, 1848, Dalston Hospital, London. In 1847 *Christian Life* was published, and in 1851 his edition of *Psalms and Hymns*. His original hymns and translations have been included in several hymnals. A great number of them appeared in *Dr. B. H. Kennedy's Hymnologia Christiana*, 1863. He has also composed melodies which are in use. His hymn poems are characterized by religious fervor and deep piety. He wrote in all upwards of 140 hymns. After serving at Whaddon; at Toxteth Park, near Liverpool; and at Wrockwardine Wood, he finally removed to the rectorship of Southwick, near Brighton, where he died November 18, 1874, after a protracted illness.

The melody for the above-mentioned hymn is supposed to have been composed by Hartnack Otto Konrad Zinck (1746-1832). It appeared first in *Zinck's Choralbuch*, Copenhagen, 1801. This volume contained the melodies for *The Evangelical Christian Hymnary*.

27

Rock of Ages, cleft for me.

—A. M. TOPLADY.

THIS hymn was first printed in the *Gospel Magazine* for October, 1775, and again, tho somewhat varied, in *Psalms and Hymns*, published by the author in 1776. "Rock of Ages" has shared the fate of many hymns in that it has undergone

many changes and "improvements." Many authors have worked over it and revised it for various hymnals. The best version is possibly the one by Thomas Cotterill (1779-1823). This found a place in several hymn collections. At a church meeting in York, 1866, Sir R. Palmer (Lord Selhorne) protested vigorously against the practice of revising Toplady's hymn. It had its intended effect. After that time there has been a return to the revised version of Toplady's own *Psalms and Hymns*. The only departure from the original in ours and most other hymnals is in the line, "When my eye-strings break in death." Cotterill changed this to, "When mine eyelids close in death." Up to 1810 this hymn was not used very extensively. But later on it has been included in nearly all English hymn books. It has been translated into many languages. In 1840 Gladstone prepared a Latin version: "Jesus, pro me perforatus." This was printed in 1861. In the year 1890 it was translated into no less than seven Latin versions. Dr. Pomeray tells of his visit in an Armenian church in Constantinople. The people were moved to tears during the singing of a certain hymn. Upon inquiry he found that they were singing a Turkish translation of "Rock of Ages." Mrs. Lucy Bainbridge, on her travels in China, met a native Chinese woman of 80 years. She had been converted to the Christian faith and sang with deep emotion in her own language these lines: "Nothing in my hand I bring, Simply to Thy cross I cling." Spurgeon says, "A glimpse at the thorn-crowned head and pierced hands and side is a sure cure for 'modern doubt,' and all its vagaries. Get into the 'Rock of Ages, cleft for you,' and you

will abhor the quicksand." This was also the favorite hymn of Prince Albert of England, prince consort of Queen Victoria. He turned to it constantly upon his deathbed: "For," said he, "if in this hour I had only my worldly honors and dignities to depend upon, I should be indeed poor.' Many similar incidents might be mentioned. Julian, the noted hymnologist, says: "No other hymn has to such a degree been able to grip and stir the hearts of the English-speaking world."

The first melody (L. H.), called "Gethsemane," Redhead, 1876, was composed in 1853 by Richard Redhead, born 1820. He was an English composer and organist. This melody is used chiefly in England. The second melody, "Toplady," used in America, is by Thomas Hastings, a musician and prominent hymn writer of Utica, N. Y. The second melody dates from 1830. (See notes on Hastings, No. 112.)

Augustus Montague Toplady, the son of Major Richard Toplady, was born in Farnham, Surrey, England, 1740. His father died soon after. His mother sent him to the Westminster School of London. Owing to circumstances his mother removed to Ireland, and Augustus continued his studies at Trinity College in Dublin. Toplady has related how he became a child of God during the stay in Ireland. He was at that time 16 years of age. It was indeed peculiar, he says, that he, who had for so long a time been under the influence of the Word of God in England, should thus be brought to God in that secluded district of Ireland, where a handful of people were gathered in a granary, and where the service was conducted by a man who could

scarcely spell his own name. (Here, however, Toplady is mistaken, as the minister to whom he refers was none other than the famous Methodist preacher, James Morris).

When he was between 15 and 18 years of age he began to write poetry. His early poems were printed in Dublin in 1759. At the age of 22 he was ordained in Trinity Church. When he was to subscribe to the Church Articles, the Homilies, and the Liturgy, he signed his name five times to show his ardor and sincerity in taking the oath of ordination. He was first appointed curate of Blagdon. In 1768 he became vicar of Broadhambury. Here he received an annual salary of 80 pounds. "It was his life's ambition," says his biographer, Mr. Sedgwick, "to be able to deserve the most, but to be content with the least." Toplady had a very weak constitution. He was a zealous worker who often employed the hours of the night for study. The symptoms of disease developed into tuberculosis of the lungs. In Broadhambury he published his *Psalms and Hymns* in 1776. Shortly afterwards he moved to London, where he became pastor of the French-Calvinistic Church in Leicester Fields.

Toplady was an ardent Calvinist and was at times inconsiderate and unfair over against his opponents or people of other churches. His chief opponents were the Wesley brothers and the Methodists. His doctrinal controversy with John Wesley developed into personal attacks by both men, and neither of them came out with glory. It shows how the best and most sincere Christians may forget themselves in the heat of the battle and give the Old Adam free rule over their heart and mind. Toplady called

Wesley "Pope John" and said that he wrote "a known, wilful, and palpable lie to the public." John Wesley declared solemnly that he would not fight with chimney sweeps, "he is too dirty a writer for me to meddle with," etc. The dust of many years has long since settled upon this controversy. Still the immortal hymn "Rock of Ages" must be considered as a part of the contribution to the controversy, which is indicated by the title given to it, namely, "A living and dying prayer for the holiest believer in the world," thereby aiming at the Methodist doctrine of personal perfection. But the Methodists prize it very highly, and the hymn is to be found in all the leading Methodist hymnals.

A History of Hymns, published in connection with *The Methodist Hymn Book*, says: "Toplady lived a God-fearing and holy life; his hymns breathe a spirit of heavenly devotion and are filled with the joy of faith, praise, and prayer, and his departure from this life into the heavenly mansions was beautiful and triumphant."

Toplady died August 11, 1778, 38 years of age. He called himself the happiest man in the world. As a child longs for father and mother and hopes to see them, he lay upon his deathbed, rejoicing in faith, waiting to be called home. "Sickness is no trial; pains are no misfortune; death is no separation; the heavens are clear; there are no clouds overhead. Come, Lord Jesus, come soon!" Shortly before his eyes were closed in death, he said: "It will not be long before God takes me, for no mortal man can live after the glories which God has manifested to my soul." His famous hymn, "Rock of Ages," has brought comfort to millions of

many generations. It is the most favored and most extensively sung of all the hymns in the English language. He wrote many more hymns, several of which rank above "Rock of Ages" considered mainly from the literary and aesthetic viewpoint, but it seems that the grand inspiration of his life outshines all other hymns which he produced, the only things it gathers in its light is his name and the memory of his triumphant "going home to heaven."

We append the first stanza of Gladstone's Latin version.

*Jesus, pro me perforatus,
Condar infra tuum latus.
Tu per lympham profeuentem,
Tu per sanguinem tepentem
In peccata me redunda
Tolle culpam, sordes munda.*

28

Give to our God immortal praise.

—I. WATTS.

THIS hymn was composed upon the text of the 136th Psalm. It was printed in *Watts' Psalms of David*, 1719, and contains eight stanzas. The fifth and the sixth stanza of the original have been omitted.

The melody (Duke Street) is by John Hatton of Warington. Later he moved to St. Helens, where he died in 1793. The tune has been given the name of the street where the composer dwelt. It appeared in print in 1790.

29

May God bestow on us His grace.

Nu er os Gud miskundelig.—Landst. 28.

Es wollt uns Gott genädig seyn.

—M. LUTHER.

THE 67th Psalm furnished the inspiration for this hymn by Dr. Martin Luther. It was evidently printed in 1523-1524 in a leaflet together with "Aus tiefer Noth" (Out of the depths I cry to Thee. L. H. 273), and shortly after the text was published in Luther's *Ein weyse Christliche Messe zu halten und zum Tisch Gottis zu gehen*, Wittenberg, 1524. The same year it was also published in *Eyn Enchiridion*; from this it passed into all the German hymnals. Klaus Mortensøn translated it into Danish and added a closing stanza (see Landst. 28). This version was used in the *Malmö Hymnary* of 1533 and later in the editions of H. Thomissøn, Kingo, and Pontoppidan. Landstad's and Hauge's versions are somewhat different. The revised hymn book of the former Norwegian Synod follows in the main Mortensøn's translation.

In connection with this hymn the story is told from Magdeburg that one of the citizens, an old clothier, gathered people in the marketplace by singing and selling this hymn together with the companion hymn, "Out of the depths I cry to Thee." The burgomaster had him arrested, but he was released following a demonstration of protest staged by the citizens. Two months later the people of Magdeburg put thru the Reformation in their city. The hymn was sung by the army of Gustavus

Adolphus on the morning of the battle of Lützen, November 6, 1632. Both this hymn and "A Mighty Fortress is our God" were sung to the accompaniment of trumpets and kettle-drums. Ludvig Holberg relates that the hymn was sung by a child during the night before the introduction of the Reformation in Helsingör. The hymnologist, James Mearns, says that Luther remodeled the Old Testament Psalm into a New Testament missionary hymn and adds, "It was therefore fitting that it should be sung at the opening service during the dedication of the mission church in Trichinopoli, India, July 11, 1792. The service was conducted by C. F. Schwartz."

Besides 14 English translations there are numerous versions in Danish, Norwegian, Swedish, Icelandic, French, Portuguese, Latin, and other languages. The version in *The Lutheran Hymnary* is by Richard Massie, born 1800, in Chester, England. In 1854 he published in London *Martin Luther's Spiritual Songs*. His *Lyra Domestica*, London, 1860 and 1864, contains Spitta's and other German hymns in English translation. He also translated many German hymns for *Mercer's Church Psalter and Hymn Book*. Massie died March 11, 1887.

The melody used for this in *The Lutheran Hymnary* was composed by Luther's friend and assistant in music, Johann Walther. Walther wrote the melody as a setting for Luther's first hymn, "Ein neues Lied wir heben an," where the glorious death of the two Dutch martyrs is described (see below). The committee for *The Lutheran Hymnary* selected this melody for "May God bestow on us His grace," as being best adapted for use in our congregations.

The old melody commonly used for this hymn appeared first in *Deutsch Kirchenampt*, Strassburg, 1524, and has since that time been connected with this hymn (see *Lindeman's Koralbog*, the United Church edition, 122).

Martin Luther (1483-1546), German reformer, was born in Eisleben, the son of Hans and Margarete Ziegler (Lindemann?) Luther. His parents were miners. In 1484 they removed to Mansfeld, where the father became a prominent citizen. The training in the parental home was very strict and the son was kept rigidly at his studies. He received his early education in Mansfeld, Magdeburg, and Eisenach. In 1501 he became a student at Erfurt. His father decided that he should study law, but Luther, suffering from anguish of conscience, entered the Augustinian cloister at Erfurt in 1501. In 1507 he was ordained. While in the cloister he showed great zeal both in acts of penitence and in the study of the Holy Scriptures, which he here learned to know for the first time. But he suffered still from remorse of conscience. For this the vicar-general Staupitz gave him great comfort. Staupitz brought Luther to the attention of Elector Friedrich the Wise, who procured for him a professorship at the university of Wittenberg in 1508.

In 1511 Luther went on his famous journey to Rome. In 1512 he was created doctor of theology. His religious views began to ripen and take form as he studied the Letter to the Romans, the Psalms, Augustine, Bernhard, and the German mystics. Righteousness by faith now became the central doctrine of his theology.

Then came his public declaration against the selling of indulgences. In the 95 theses, nailed on the church door at Wittenberg, October 31, 1517, he challenged the pope's authority to remit punishment except that which he had himself ordered. This caused a great sensation; Luther had had the courage to come out openly and express an opinion which already had been nourished by many. The pope tried in vain to silence Luther, first thru Cardinal Cajetan (Augsburg, 1518), then thru his chamberlain Miltitz (Altenburg, 1519). At the disputation with Eck (Leipzig, 1519) it appeared that Luther's views on the authority of the pope were entirely different from that held by the Catholic Church.

In the meantime Luther was supported by his colleagues, especially Melanchthon, by the elector and many of the humanists, as Hutten and Crotus, and by the common people. In 1520 the main Reformation writings appeared: *To the Christian Nobility*, emphasizing the universal priesthood of all believers; *The Babylonian Captivity* with its new conception of the sacraments; and *Christian Liberty*. On January 3, 1520, Luther was placed under the ban of the Church. In 1521 he was cited to appear before the Diet of Worms, where he was asked to retract all his writings. Upon his determined refusal to do this (April 18), he was declared (May 25) also under the ban of the empire.

The elector had, however, prepared a place of safety for Luther at Wartburg, where he found time and peace to translate the Bible for his people. March 7, 1522, the fanaticism of Carlstadt drew him again to Wittenberg. He now began to or-

ganize the work of the church and the order of service. During this period he also wrote many of his powerful hymns.

In the following year the humanists (Erasmus), the fanaticists (Carlstadt, Münzer), and the peasants (Peasants' War, 1524-1525) deserted the cause of Luther. Thru his action during the war Luther strengthened the position of the rulers.

On June 15, 1525, he married a former nun, Katharina von Bora. During the following year he visited the congregations in Saxony, for whom he wrote the *Small Catechism*. During the years 1526-1530 there arose the controversy with the Swiss reformers, especially with Zwingli, who so far disagreed with the Lutherans on the doctrine of the Lord's Supper that Luther at the conference at Marburg, 1529, declared openly, "Ye are of a different spirit from us." During the Diet of Augsburg, 1530, Luther followed the proceedings from his retreat at Coburg. Thus it came to pass that, while the Augsburg Confession contains the fundamental ideas of Luther, it was given its form under the painstaking hand of Melanchthon.

Luther's polemics did not grow milder as he ripened in years. Even in 1545 he wrote about the *Papacy at Rome, Founded by the Devil*. His many letters to his wife and children prove that his domestic life was very happy. During his later years he grieved over the fact that the Gospel of Christ bore so little fruit.

His *Table Talks* show him to have been a prince of entertainers, both along the line of mirth and in serious conversation. Death overtook him upon a journey which he made in an attempt to reconcile

the counts of Mansfeld. He died in his home town of Eisleben. He was buried in the castle church of Wittenberg.

Luther was a spiritual giant, great in the fearless fight which he waged, and great in true conservatism. Personally he was the incarnation of the strength of the German people. He was a master of language, both written and spoken. His translation of the Bible alone would have established his fame. He was exceptionally earnest and sincere. The *desire* of his heart caused him to enter the cloister; but the constant *faith* of his heart led him forth again from the cloister into active life, and this *experience* of his heart, based upon the testimony of Scripture, he made the firm foundation upon which he took his stand in defiance of all human onslaughts. His strong realistic tendency might at times verge on coarseness, but we see in it simply a frank protest against vain sentimentalism, against affectedness and vacillation. The quadri-centennial of Luther's birth was celebrated in 1883 by Lutheran churches over the whole world.

LUTHER'S HYMNS

ORIGINAL

1. *Eines neues Lied wir heben an.*
2. *Erhalt uns, Herr, bei deinem Wort.*
Hold oppe, Gud, hos os dit Ord. Landst. 29.
Lord, keep us steadfast in Thy word. L. H. 138.
3. *Jesus Christus, unser Heiland, der den Tod.*
4. *Nun freut euch, lieben Christen g'mein.*
(Nu fryde sig hver kristen Mand.)

Nu kjære menige Kristenhed. Landst. 9.
Dear Christians, one and all rejoice. L. H. 526.

BASED ON LATIN OR GERMAN ORIGINALS

5. *Christ lag in Todesbanden.*
Den Herre Krist i Dødens Baand. Landst. 342.
Christ Jesus lay in death's strong bands.
 L. H. 330.

6. *Jesus Christus, unser Heiland, der von uns.*

7. *Verleih uns Frieden gnädiglich.*

HYMNS REWRITTEN, SOME OF THEM DIRECT TRANSLATIONS, OTHERS ENLARGED FROM LATIN

8. *Christum wir sollen loben schon.*
Saa langt som Himlens Hvælving naar.
 Landst. 295.
From east to west, from shore to shore.
 L. H. 291.

9. *Der Du bist Drei in Einigkeit.*
O hellige Treenighed. Landst. 85.

10. *Gelobet seist Du, Jesus Christ.*
Du være lovet, Jesu Krist. Landst. 133.
O Jesus Christ, all praise to Thee. L. H. 184.

11. *Komm, Gott Schöpfer, heiliger Geist.*
Kom, Helligaand, med Skabermagt.
 Landst. 209.
Come, Holy Ghost, Creator blest. L. H. 355.

12. *Komm, heiliger Geist, Herr Gott.*
Kom, Hellige Aand, Herre Gud. Landst. 429.
Come, Holy Spirit, God and Lord. L. H. 375.

13. *Mitten wir im Leben sind.*
Midt i Livet ere vi. Landst. 223.
Tho in midst of life we be. L. H. 240.
14. *Nun komm, der Heiden Heiland.*
Kom, du Folke-Frelser sand. Landst. 141.
Come, Thou Savior of our race. L. H. 186.
15. *Was fürcht'st du, Feind Herodes sehr.*
16. *Herr Gott, dich loben wir.*
O store Gud, vi love dig. Landst. 10.
Thee God we praise, Thy name we bless.
L. H. 1.

HYMNS BASED ON OLD GERMAN ORIGINALS

17. *Gott der Vater, wohn uns bei.*
18. *Gott sei gelobet und gebenedeiet.*
Gud være lovet evig nu og priset. Landst. 69.
May God be praised henceforth. L. H. 156.
19. *Nun bitten wir den heiligen Geist.*
Nu bede vi den Helligaand. Landst. 3.
O Holy Ghost, to Thee we pray. L. H. 39.

HYMNS BASED ON PSALMS

20. *Ach Gott, vom Himmel sieh darein.* Psalm 12.
O Gud, av Himlen se hertil. Landst. 497.
Look down, O Lord, from heaven behold.
L. H. 424.
21. *Aus tiefer Noth schrei ich zu dir.* Psalm 130.
Af Dybsens Nød jeg raabe maa. Landst. 273.
Out of the depths I cry to Thee. L. H. 273.
- ✓ 22. *Ein' feste Burg ist unser Gott.* Psalm 46.
Vor Gud han er saa fast en Borg. Landst. 266.

A mighty fortress is our God. L. H. 270.

23. *Es spricht der Unweisen Mund wohl.*

Psalm 14.

24. *Es wolt uns Gott genädig sein.* Psalm 67.

Nu er os Gud miskundelig. Landst. 28.

May God bestow on us His grace. L. H. 29.

25. *Wär' Gott nicht mit uns diese Zeit.* Psalm 124.

Var Gud ei med os denne Tid. Landst. 555.

Had God not come, may Israel say. L. H. 527.

26. *Wohl dem der in Gottes Furcht steht.*

Psalm 128.

HYMNS BASED ON OTHER SCRIPTURE PASSAGES

27. *Jesaia, dem Propheten, das geschah.* Is. 6:1-4.

28. *Mit Fried' und Freud' ich fahr dahin.*

Luke 2:29-32.

Med Fred og Glæde far jeg hen. Landst. 162.

29. *Sie ist mir lieb die werthe Magd.* Rev. 12:1-6.

30. *Vom Himmel hoch da komm ich her.*

Luke 2:8-12.

Fra Himlen høit jeg kommer her. Landst. 129.

From heaven above to earth I come. L. H. 181.

31. *Vom Himmel kam der Engel Schaar.*

Luke 2:10-11.

Fra Himlen kommer Englehær. Landst. 145.

HYMNS BASED ON PARTS OF THE CATECHISM

32. *Christ unser Herr zum Jordan kam.*

Kristus kom selv til Jordans Flod. Landst. 260.

-
33. *Dies sind die heiligen Zehn Gebot.*
34. *Mensch, wilst du leben seliglich.*
35. *Wir glauben all' an einen Gott.*
Vi tro og trøste paa en Gud. Landst. 12.
We all believe in one true God. L. H. 71.
36. *Vater unser im Himmelreich.*
O Fader vor i Himmerig. Landst. 14.
Our Father, Thou in heaven above. L. H. 359.

It is difficult, not to say impossible, to classify Luther's hymns. In the foregoing list, prepared by a Lutheran hymnologist, only four hymns are mentioned as original with Luther. In reality many more deserve to be listed as original, when we consider how the spirit of Luther has adapted and arranged the material of many hymns and impressed the stamp of his personality upon them. The best church hymns as well as our sermons are associated with passages from the Holy Scriptures. But just the same the hymn or sermon may be original to an eminent degree and at the same time be truly Biblical. "A mighty fortress is our God," is based upon the 46th Psalm, but employs very few of the words or expressions of the Scripture text. Yet this hymn must surely be said to be both Biblical and at the same time be Luther's own, original, and characteristic poetry. James Mearns has listed the following as original with Luther:

Christ lag in Todesbanden (partly based on an older Easter hymn).

Christ unser Herr zum Jordan kam (based on Mark 1:9-11).

*Ein neues Lied wir heben an.
Erhalt uns, Herr, bei deinem Wort.
Jesus Christus, unser Heiland, der den Tod.
Nun freut euch, lieben Christen g'mein.
Vom Himmel hoch da kam ich her (Luke 2:10-16).
Vom Himmel kam der Engel Schaar.*

Luther loved the Church and language of his fathers. He loved the hymns and the music of the Church and often expressed his esteem and even admiration for the great poets and musicians of the Church. He loved the hymns of the ancient Church and praised especially the use of the Latin language for its fine tone and musical cadence, and expressed the wish that the youth of his time might be trained in the language of the ancient Church. For this purpose he retained many of the four-part choir songs with Latin texts. He did not consider himself proficient enough to render these glorious hymns into his mother tongue, still less did he feel that he could create anything new to take their place. He considered the Church as a large garden where, thru lack of care, many kinds of weeds are threatening to choke the good seed, and to destroy the tender shoots and the fragrant flowers that are left. But he loved this old garden, and like a wise, cautious, and conservative gardener, he hoped to pluck out the tares, and plant the good seed in places where the weeds before had made the ground unfruitful, then to cleanse, water, and care for it. In other words, as a true child of the Church, he wished to preserve, ennoble, and enrich the better portion of the heritage received thru his Church.

He realized fully the importance of providing suitable hymns in the language of the people. He had possibly made various attempts, but he felt that he himself was no poet; others more talented would have to supply this need of the Church. But at this time an event took place which gave impetus to Lutheran church song. In the Netherlands the Lutherans had gained a great following, but they were hard pressed by their enemies. Especially was this the case with the monks of the Augustinian cloister of Antwerp, where all who would not retract their Lutheran convictions were cast into prison.

Among these prisoners were the two youths Heinrich Voes and Johannes Esch (Esche). Together with the prior of the abbey they were brought to Wierwoerde, near Brussels, and brought to trial before the inquisition of the Dominicans. They remained true to their confession and were placed in the prison at Bruges. July 1, 1523, Heinrich Voes and Johannes Esch were condemned to die. When their gowns had been removed the inquisitor announced that he still had power to set them free if they would recant. But they declared stoutly that they rejoiced to pass out of this world and to be with Christ. Having been clad, one in a black, the other in a yellow cloak, they were led to the stake. The four "confessors" burst into tears as they saw the courage and cheerfulness of the youths, but the two martyrs said to them that they should rather weep over their own sin and because righteousness was being mocked. Surrounded by flames they recited the Apostles' Creed and sang the famous Latin hymn "Te Deum Laudamus." (Thee God we praise,

Thy name we bless. Landst. 10; L. H. 1). Soon they perished in the flames.

The inquisition had done its work, but its first Lutheran victims had entered into their glory. The third victim, the prior of the abbey, was choked to death in the prison cell shortly afterwards. The tidings of their martyr death spread from city to city, until it also reached Luther and the reformers. Luther sent a letter of consolation to the congregations of Holland, Brabant, and Flanders.

It has been said that the blood of the martyrs is the seed of the Church. These youthful martyrs faced death with the song of praise upon their lips—the most glorious hymn of the ancient Church. From this “Te Deum” thousands of hymns were born, and like carrier doves they brought the glad tidings of the Gospel to many lands. From the ashes of the two Dutch youth there arose, Phoenix-like, a new “Te Deum,” the new song of the Reformation. As Heinrich Voes and Johannes Esch passed “into Paradise with songs,” a fountain of song was opened in the Lutheran Church, and especially in Luther’s own bosom. He now wrote his festival hymn commemorating the death of the two Lutheran martyrs, “Ein neues Lied wir heben an.” The melody (L. H. 29) for this hymn was composed by Johann Walther, who was a member of Duke Frederick’s choir. The same year it was published in pamphlet form. The following year it appeared in the *Erfurt Enchiridion*. It is not strictly a church hymn, but it sings of springtime and announces that the summer is drawing nigh.

Luther wrote to his friends and encouraged them to write hymns. In a letter to Spalatin, the secre-

tary and chaplain to the elector, he writes: "Following the example of the prophets and the church fathers, I wish to compose hymns for our people; spiritual songs, that the Word of God thru song may live among the members of our Church. I search everywhere for poets. Since you possess ease of expression and taste in choice of words, having been trained in both these respects, I beg you to take a hand in this and to rewrite one of the Psalms of David after the pattern which I herewith submit to you. Avoid fanciful expressions. Let the words come in the most natural and direct manner, which may be clearly understood, but let the thought be rendered exactly and in harmony with the Psalm. Of course, having grasped the thought of the sacred writer, one must have the liberty to depart from the literal words of the Psalm and to choose words which best convey the inspired burden of the text."

Luther sent a similar request to Johann Doelzig, and suggested a few of the Psalms for this work. He adds that he has already worked over the 130th Psalm in this manner (*Aus tiefer Noth*). Spalatin and Doelzig did not fulfil Luther's wish. But Paul Speratus composed three hymns and Justus Jonas one. There was springtime and seedtime in Luther's heart. The fountains of song began to flow in rich measure. A fruitful year was at hand. "Nun freut euch, lieben Christen g'mein" appeared shortly after "Ein neues Lied," and, before the close of the year 1524, 24 of Luther's hymns, together with the contributions from his helpers, were printed in many small hymnals, which flew over the countries carrying with them the seeds of life. And thus Lutheran hymn singing, which was destined to become such

a powerful factor in the Church of Christ, had begun its triumphant course, filled with the fulness and the power of the Gospel of Christ.

30

Who is there like Thee.

Wer ist wohl wie du.

—J. A. FREYLINGHAUSEN.

THIS is one of Freylinghausen's best hymns and one of the most beautiful "Jesus Hymns" in the German language. It was first printed in *Geistreiches Gesangbuch*, 1704, and appeared in 14 six-lined stanzas. The translation, by J. S. Stallybrass, is a good rendering of stanzas 1, 2, 8, and 9. In English it appeared first in *Curwen's Sabbath Hymn Book*, 1859, and later in various English hymnals. Many English versions are in use. The melody (*Seelenbräutigam*) was composed by Adam Drese, 1698. Drese was born in Weimar, 1620, and died 1701, in Arnstadt.

Johann Anastasius Freylinghausen was born December 2, 1670, in Gandersheim of the principality of Wolfenbüttel. During his early years, while under the instruction of his pious mother, the story of the last judgment so impressed him that he often lay awake during the night weeping as he thought of the torments which the condemned had to undergo. At the age of 12 years he was sent to his grandfather, Polenius of Eimbeck, who was a minister. Here he was given intensive training in Bible study and in memorizing hymns, a work which bore good fruit in his later years. During the year 1689, at the university of Jena, he was led by one of his col-

leagues to study the writings of Luther, Arndt, and Spener. Their works had a decisive influence upon his development. The fame of Francke's preaching spread also to Jena and, during Easter of 1691, Freylinghausen and some of his friends went to Erfurt to hear him. Francke's and Breithaupt's sermons made a deep impression upon him, and he decided to accept an offer from Breithaupt, to reside with him and take employment as family tutor.

The following year he went with Francke to Halle to complete his studies, and towards the close of 1693 he returned to Gandersheim, where he served for some time as preacher and tutor. In 1695 he became Francke's assistant at Halle. Here he preached at the vesper services, conducted mid-week meetings, taught classes in the orphanage school, and delivered lectures on homiletics to the students. He served in this position without salary until 1715. Francke had to use all his income for the support of his institutions of mercy. But when Francke, in 1715, was called to the pastorate of Ulrichskirche in Halle, Freylinghausen became his successor as pastor for the suburb of Glauka. He was now married to Francke's only daughter. He had been her sponsor, and she was even named after him, Johanna Anastasia. After Francke's death he became his successor at the Ulrichskirche and the director of the orphanage "pädagogium." No one was better qualified to continue Francke's work. Under his management the "institutions" flourished as never before. But his physical strength was waning. In 1725 he suffered a stroke, which later recurred several times. In 1737 his tongue became

paralyzed, so that he could no longer preach. He died February 12, 1739.

Freylinghausen's essential importance lies in the fact that he was the most eminent hymn writer of the pietistic movement. He wrote 44 hymns. They are all characterized by true Christian feeling, sound, vigorous piety, borne out of deep Christian experience. They are Scriptural and clear, with a rich variety of rhythm, melody, and meter. "Many of his hymns," says Dr. P. Lange, "are especially marked by confessional purity, sincere feeling, clear thought, and beauty of expression." He materially aided the cause of church song by compiling and editing large collections of hymns, and by gathering and composing melodies. It was especially thru the latter that the pietistic hymns were given their unique character, so very different from the spirit of the choral. Many of these melodies are not suitable for church use. *Freylinghausen's Geistreiches Gesangbuch*, containing the best pietistic hymns, besides many older hymns, was published 1704, in Hamburg, and later appeared in many editions. The first edition contains 683 hymns and 173 melodies. *Neues Geistreiches Gesangbuch* has 815 hymns and 153 melodies. These two collections were combined and published in 1741, by G. A. Francke. The combined volume contained 1,582 hymns and 600 melodies.

31

Now thank we all our God.

Nu takker alle Gud.—Landst. 76.

Nun danket alle Gott.

—M. RINKART.

THIS hymn appeared for the first time in *Johann Crüger's Praxis Pietatis Melica*, 1648, and in *Crüger-Runge's Gesangbuch*, 1653. It was slightly varied in the second edition of *Rinkart's Jesu Herz-Büchlein*, 1663. Very likely it appeared also in the first edition of this book, Leipzig, 1636, but of this no copies are extant. It is one of the most favored hymns of the Protestant churches. It has been called the "Te Deum" of Germany and has been sung at all national festivals of thanksgiving, not only in Germany and all the north-European countries, but also in America. Since it was sung at the festivals of thanksgiving at the close of the Thirty Years' War, many have drawn the conclusion that it was composed at that time. It was sung after the battle of Leuthen, 1757, while the army of Friedrich II was yet upon the battlefield. A soldier began the hymn, and the whole army, even the mortally wounded, joined in the singing. It was sung during the festivities in connection with the opening of the Cathedral of Cologne, August 14, 1880. It was likewise used at the laying of the cornerstone for the new parliament building in Berlin, June 9, 1884. It was sung at the thanksgiving services in England at the close of the Boer War. There are at least 12 English translations. The version in *The Lutheran Hymnary* (31) is by Miss

Winkworth and appeared in the *Lyra Germanica*, 1858.

The hymn is based upon the words of the high priest Simeon, Ecclesiasticus 50:29-32: "And now let all praise God, who hath done great things, who hath glorified our days, and dealeth with us according to His loving kindness. He giveth us the joy of our heart, that we may find peace in Israel as in the days of yore, thus He lets His loving kindness remain with us, and He will redeem us in our day." Luther's version follows: "Nun danket alle Gott, der grosze Dinge thut an allen Enden, der uns von Mutterleib an lebendig erhält, und thut uns alles Gutes. Er gebe uns ein fröhliches Herz, und verleie immerdar Frieden zu unserer Zeit in Israel, und dass seine Gnade stets bei uns bleibe, und erlöse uns, so lange wir leben" (Sir. 50:24-26). The third stanza contains the ancient doxology, the *Gloria Patri*.

The melody (Eng. title, Nun danket, or Wittenberg) is by Johann Crüger. It was used in an early edition, still to be found, of *Crüger's Praxis Pietatis Melica*, 1647. In *Crüger-Runge's Gesangbuch*, 1653, it is marked with Crüger's initials.

Martin Rinkart (Rinckart) was born April 23, 1586, in Eilenburg, Saxony. Having completed the course at the Latin school in his home town, he became assistant teacher and chorister in the Thomas-Schule at Leipzig. In 1602 he enrolled in the university as a student of theology. In 1610 he sought the office of deacon at Eilenburg and even received the recommendation of the city council. But the superintendent denied his application, apparently on the ground that Rinkart was a better musician than

a theologian, but in reality because he did not wish to have as a co-worker one who had been born and raised in the city, and one who had at times shown a rather headstrong disposition. Rinkart, however, received an appointment as teacher and cantor in Eisleben, and a few months later he became deacon of the Church of St. Anna of that city. In 1613 he moved to Erdeborn, and in 1617 the city council of Eilenburg appointed him archdeacon of his native city. During his activity here the 'Thirty Years' War broke out and Rinkart, filled with untiring love and selfsacrifice, had to undergo many severe trials. In 1637 a deadly pestilence raged in the city. Eight thousand people perished, and for a long period Rinkart, three times daily, accompanied a dozen or more to the grave. Scarcely was this visitation over when a terrible famine ensued. People were driven to desperate straits, even to the extent of eating the carcasses of dogs and cats. Rinkart faithfully shared his bread with the famished followers that gathered about his home. In 1639 the Swedish general levied a forced contribution of 30,000 thaler upon the city. Rinkart went out to the leader and begged for clemency, but to no avail. When he came back, he gathered the people of the city and said: "Come, dear parishioners, we have not found grace with men; let us beseech God to help us." The bells tolled for the hour of prayer. The congregation sang "When in the hour of utmost need," and Rinkart, kneeling, appealed to God in a fervent prayer. This made such a profound impression upon the Swedish commander, that he yielded the greater part of the demand.

Rinkart's people did not seem to appreciate his

kindness and faithfulness toward them. He was forced to pay an exorbitant rental for the use of the parsonage, and when soldiers were billeted upon the city, his home was always filled. In addition to all this he was drawn into a long and unjust litigation, which brought him into extreme debt and poverty. The terrible war ended in 1648, and on December 8, 1649, Rinkart passed to his reward.

Rinkart did not write many hymns. Only one has been translated into Danish, namely, "Now thank we all our God," "Nu takker alle Gud," which appeared in *Pontoppidan's Hymnary*, 1740.

Rinkart wrote a great deal and was very proficient in music. Many of his works have evidently been lost. Among other productions he wrote spiritual comedies and dramas based upon the events of the Reformation period.

32

Pleasant are Thy courts above.

—H. F. LYTE.

HOW amiable are Thy tabernacles, O Lord of hosts.

My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh cry out for the living God.

Yea, the sparrow hath found an house, and the swallow a nest for herself, where she may lay her young, even Thine altars, O Lord of hosts, my King and my God.

Blessed are they that dwell in Thy house: they will be still praising Thee. Sela (Psalm 84:1-4).

This hymn paraphrase, which is of a brighter

and happier mood than most of Lyte's hymns, was published 1834, in *The Spirit of the Psalms*. Like the greater number of his paraphrases, it consists of a rather free rendering based upon the Biblical text. The hymn is used extensively in England and America. The melody (Tichfield) was composed by John Richardson, English composer, born 1816, died 1879.

33

Light of light, enlighten me.

Licht vom Licht, erleuchte mich.

—B. SCHMOLCK.

LICHT vom Licht, erleuchte mich," appeared first in the author's *Andächtige Herze*. It contained seven stanzas and was intended for use in connection with the Sunday morning prayer. Miss Winkworth's fine English version appeared in the *Lyra Germanica*, 1858, and in her *Chorale Book for England*, 1863, and has been included in many hymn books. In this version the seventh stanza of the original has been omitted. There are two or three other English translations. The melody has been accredited to J. S. Bach.

Benjamin Schmolck was born December 21, 1672, in Brauchitzchdorf, near Liegnitz, Silesia, where his father, Martin Schmolck (Schmolcke), was a minister. For five years he studied at the Lauban Gymnasium. When he came home he delivered a sermon which so pleased his father that he at once determined to provide the means for his theological education. He came to the university of Leipzig, where pious and able teachers, especially P. Olea-

rius and J. B. Carpzov, exerted great influence upon him. He began to write poems, including occasional songs for the wealthy, securing for him a considerable extra income. Having passed the theological examinations, he returned in 1694 to his home, where he was ordained and called as his father's successor. In 1702 he was chosen deacon of Friedenkirche in Schweidnitz. The Catholics had seized all the churches in this district. The Lutherans were permitted only a "meeting-house" (without steeple or tower) erected outside the city limits. This meeting-house was the only Lutheran church for a district comprising about 36 villages. Here Schmolck labored during the remainder of his life. He was promoted to archdeacon, 1708, and to senior, 1712, pastor primarius and inspector, 1714. In 1716 the city of Schweidnitz was destroyed by fire, and many of those who were nearest to him died. He spent a comparatively quiet and care-free life until his 58th year. Then, on the third Sunday of Lent, while he was seated in his home, he was stricken with paralysis. His right side, arm, and leg were paralyzed. He recovered, however, sufficiently to continue his work for five years more in spite of great physical pain. On the Day of Humiliation and Prayer, 1735, he preached his last sermon. Another stroke cast him upon the sickbed, where he lay blind and speechless and was scarcely able to place his hand upon the heads of his people who came to him for blessing. He died on the anniversary of his wedding day, February 12, 1737. Schmolck was a beloved pastor, an able preacher, a man of tact and discretion. He was a prolific hymn writer. Most of his hymns and spir-

itual songs are found in different books published from 1704 to 1734. The first volume, entitled: *Heilige Flammen der himmlisch-gesinnten Seele*, appeared during Schmolck's lifetime in 13 editions and made him famous thruout Germany. After his death his books were published in two volumes called: *Sämmtliche Trost- und Geistreiche Schrifften*, etc., in several editions. Schmolck was the most popular hymn writer of his time and has been called "the second Paul Gerhardt" and "the Silesian Rist." His hymns are marked by deep religious fervor, and breathe the spirit of love and devotion to the Savior. But he did not attain to the poetic flights of Paul Gerhardt, neither does he approach his simple, concise, and noble diction, rich poetic imagery and power. But several of his hymns are marked by great warmth and intense feeling, in spite of the fact that many are of less value. He wrote too many hymns, particularly during his later years, and there seems to have been a conscious effort to produce high-sounding expressions. In all he composed about 900 hymns, aside from a great number of spiritual songs. The hymnologist, Bishop Skaar, says that Schmolck wrote a total of 1,183 hymns and spiritual songs. Several of his hymns have been translated into many languages. Forty-one have been translated into English and of these, sixteen have been taken up into various hymnals.

34

Blessed Jesus, at Thy Word.
Søde Jesus, vi er her.—Landst. 4.
Liebster Jesu, wir sind hier.

—T. CLAUSNITZER.

BLESSED Jesus, at Thy Word," appeared first in *Altdorffisches Gesang-Büchlein*, 1663. In 1676 it was taken into Clausnitzer's hymn book at Nürnberg and has since been constantly used in Germany and in other Lutheran countries. The first Danish translation appeared in *Pontoppidan's Hymnary* in 1740. The translator is not known. In Pontoppidan's, as well as in the German hymnals, it is ordered to be sung "before the sermon," but since *Guldberg's Hymnal* appeared the hymn has been used as an opening hymn for the service. There are at least eleven English translations. *The Lutheran Hymnary* has made use of Miss Winkworth's version. The melody was composed by Johann Rudolph Ahle (a German musician, 1625-1673), and it was later varied somewhat by Freylinghausen.

Tobias Clausnitzer was born February 5, 1619. He studied at several universities and received his master's degree from Leipzig in 1643. The following year he was appointed army chaplain for a Swedish regiment. On the second Sunday in Lent he delivered the festival sermon in the church of St. Thomas in Leipzig. The occasion was Queen Christina's accession to the crown of Sweden. He also preached at the thanksgiving services held at Weiden, January 1, 1649. The latter sermon was

delivered at the special request of General Wrangel following the signing of the Peace of Westphalia. In the same year Clausnitzer was appointed to the pastorate of Weiden. Later he was also chosen member of the consistory and inspector of the district. He died May 7, 1684, in the city of Weiden.

35

*Open now thy gates of beauty.
Thut mir auf die schöne Pforte.*

—B. SCHMOLCK.

THIS hymn appeared for the first time in *Schmolck's Kirchen-Gefährte*, in 1732, in seven six-lined stanzas under the title: *On Our Entrance into the House of God; or Presenting Ourselves before the Lord*. The English translation is by Miss Winkworth, from the *Chorale Book for England*. The third and sixth stanzas are omitted. The melody, by the Danish church musician, A. P. Berggreen, appeared in his choral book, of 1848, as a setting for the hymn, "Amen raabe hver en Tunge." (For biography of B. Schmolck see No. 33.)

Catherine Winkworth was born in London, September 13, 1829. Her early years were spent in Manchester. Later the family moved to Clifton, near Bristol. Miss Winkworth was an active, noble, and pious woman, who came to exert a most beneficial influence in wide circles. She was the leading member of the Clifton Society for the Advancement of Higher Education among Women, and similar societies. She died suddenly of heart failure in July, 1878. Her hymnological works consist of the following: *Lyra Germanica*, first series, 1855;

second series, 1858; *The Chorale Book for England* (translations of German hymns, with music), 1863; *Christian Singers of Germany*, biographical, 1869. Miss Winkworth is the most able and most popular among the English translators of German hymns. Others have also reached eminent heights in certain respects. But as to faithfulness toward the original, both in respect of contents and meter, clearness of thought and euphony of language, no one has surpassed her. To this may be added that Miss Winkworth has rendered more translations from the German than any other author, and well nigh all of them are of very high rank. She has done more than any other translator to make German hymns known and appreciated in English-speaking countries. Our *Lutheran Hymnary* has 53 of her translations.

36

Lord Jesus Christ, be present now.

O Herre Krist, dig til os vend.—Landst. 5.

Herr Jesu Christ, dich zu uns wend.

—WILHELM II, Duke of Sachsen-Weimar.

THIS hymn was first printed in the *Cantionale Sacrum*, second edition, Gotha, 1651, and later it appeared in *Niedling's Hand-Büchlein*, fourth edition, Altenburg, 1655. In both these it appeared anonymously. In the latter book it had the following title: "Pious Christians' Prayer for the grace of the Holy Ghost and help during the hours of worship; to be used before the sermon." In the *Altdorf Liederfreund*, published 1676, the name of Duke Wilhelm is connected with the hymn. Koch

relates that the duke composed this hymn at one time deeply moved by viewing a painting of the crucified Savior. The contents of the hymn, however, do not support this story (Skaar). B. K. Aegidius translated it into Danish from the edition of the *Lüneburgisches Gesangbuch*, 1686, and this version was made use of by Pontoppidan in his hymnal of 1740. The English translation adopted in our *Lutheran Hymnary* is by Miss Winkworth. The melody, by an unknown composer, appeared first in the *Cantionale Sacrum*, Gotha, 1651. It does not appear that anyone thought it possible that the melody also might have been composed by Duke Wilhelm; he was quite proficient also in music.

Wilhelm II, Duke of Sachsen-Weimar, was born in Altenburg castle April 11, 1598. For a time he studied at the university of Jena. Among his studies was also included a course in music. He took part in the Thirty Years' War and distinguished himself by his courage as well as by his Christian piety. He was severely wounded in two battles. In the latter, near Stadtlohn, Westphalia, 1623, he was pierced by a bullet and left among the dead upon the battlefield. He was taken prisoner by General Tilly. He was liberated in 1625 and became governing duke of Weimar and was active in furthering the interests of his district, both spiritual and temporal. He was also active in the work of reconstruction following the war. After the Peace of Westphalia he again pursued his studies in poetry and music. He died May 17, 1662.

Bertel Kristian Aegidius (Gjødesen), the Danish translator of this hymn, was born 1673, in Bylderup, near Tønder. At the age of 28 years he became

pastor of Varnes, near Aabenraa, where he served till his death, in 1733. He is thought to have edited a hymn book published 1717 in Flensborg. Many of his hymns have been taken up in Danish and Norwegian hymnals.

37

Dearest Jesus, draw Thou near me.

Søde Jesus, kom at røre.—Landst. 18.

—TH. KINGO.

THIS hymn in *The Lutheran Hymnary* contains the last three stanzas of the famous Danish hymn, "Hører, Verdens Øer, hører." The complete hymn contained 10 stanzas. It is based upon Is. 49: 1-6, the epistle lesson for St. John the Baptist's Day. Since this holiday was abolished by a special ordinance October 26, 1770, the last three stanzas have been used at the beginning of the service. The English translation used in the Hymnary is by C. K. Solberg, 1908. The melody was composed by Johann Schop, German violinist and composer, born in Hamburg at the beginning of the seventeenth century; died in his native city, 1664 or 1665.

Thomas Hansen Kingo, born in Slangerup, Denmark, December 15, 1634, was the son of a linen weaver, Hans Thomesøn Kingo. His father came, at an early age, to Denmark from Scotland. Thomas Kingo spent his boyhood years in Slangerup and in Fredriksborg, where he attended the Latin school. In 1654 he passed the examen artium and, after four years' study at the university, completed his course for the ministry in 1658. After serving for some time as private tutor, he became assistant pas-

tor with Peder Jakobssøn Worm, and remained with him seven years. Worm died in 1668, and in the same year, in August, Kingo became pastor in his native city of Slangerup. By this time he had become known as a poet. In 1665 appeared his *Sæbygaards Koklage* and subsequently, among others, the famous pastoral poem *Chrysillis*, which became very popular. His rank as a poet was thus established even before he appeared as a hymn writer. Therefore, Bishop Wandal, in his preface to Kingo's first hymn book, called him "our most famous Danish bard." At Christmas, 1673, his collection of spiritual songs, *Aandelig Sjungekors første Part* (Spiritual Songs, First Part) appeared. This contained only twenty-one hymns: fourteen morning and evening hymns, and seven of the penitential Psalms of David. While his other poetry followed the style of his times and has but little of present-day interest, his hymns have exceptional vigor and beauty. His morning psalms are like the morning dawn itself, presaging the coming of a new day for Danish poetry. In 1670 he was appointed bishop of the diocese of Fyen, which at that time included also Lolland and Falster. He performed the duties of his office faithfully and did not spare those who were neglectful of their work, while at the same time he proved a friend and helper to all who were conscientious in the performance of their duties. On the 15th of June, 1679, Kingo was made a member of the Danish nobility, and in 1682 he was created doctor of theology.

In 1681 appeared the second part of *Aandelig Sjungekor*. This contained twenty hymns and sixteen prayers. Of the hymns six deal with confession

and sanctification; four with the Lord's Supper; five with the vanity of the world and the providence of God; three are table hymns; a devotional for travelers; and a hymn for sea-farers. In poetic beauty and force this edition was fully equal to the first part. Kingo now ranked as the first poet of Denmark. He supplied melodies for his hymns, and some hymns were composed directly to secular melodies (folksongs). To justify this latter practice he directs an appeal to "the courteous and fair-minded reader," in which he calls attention to the fact that he thereby desires to make these tuneful and pleasant melodies more heavenly and more devotional: "If you thru some pleasing melody enjoy a song of Sodom, how much more ought you not, as a true child of God, to enjoy a song of Zion with the same melody." King Christian V, under whose directions the ritual of the church was being prepared, desired also to have a new hymn book to take the place of Hans Thomissøn's, which had been in use since 1569. This hymnal (Thomissøn's) had been reprinted many times with but few changes up to the middle of the 17th century. From that time, however, it was to a large extent supplanted by various editions, especially by the publications of the firms of J. Moltke, Kr. Cassuben, Kr. Geertsøn, and Dan. Paulli, publishers of Copenhagen. The many editions which appeared contained the hymns of *Thomissøn's Hymnal*, but included also a great amount of material borrowed from various devotional writings and poor translations. In many cases the original hymn book made up the smaller part of the editions. Complaints began to be made that almost every congregation, "nay, almost every

church-goer carried a different hymn book." Furthermore, so many misprints and errors appeared that the old, familiar hymns could scarcely be recognized. Hence, when Kingo's *Spiritual Songs* appeared, it was only natural that the desire for better hymnaries made itself felt. It was also natural that King Christian V, in casting about for a better hymn collection, turned his thought toward Kingo's edition. By the royal rescript of March 27, 1683, Kingo was ordered to prepare a new hymn book to contain "the best of the old, familiar hymns and a good number of his own compositions, so that more variety of selection might be possible in the future." Kingo was further ordered to retain without change the principal hymns sung before the sermon on Sundays. A change in these would not be tolerated except in cases where a new word here or there might actually improve the hymn. Under no circumstance should there be any change in the thought of any of Luther's hymns. With respect to the arrangement of material, each Sunday was to have its own series of hymns, "not too long, and according to the best and most familiar church melodies." When this new book had been approved and accepted, Kingo should publish it and possess the sole right of sale, at a popular price, for fifteen years. Churches and schools were to be required to buy it, and the use of any other hymnal was to be strictly forbidden.

Six years later, in 1689, the first part appeared. This was called *The Winter Part* (from Advent to Easter) and contained 267 hymns. Of these, 136 were by Kingo. It was approved January 25, 1690, and ordered to be introduced in all the

churches of the kingdom. The order should take effect upon the first Sunday in Advent of that year. But on the 22nd of February the king cancelled this order and also Kingo's rights of publication. This was a hard blow to him, but not wholly undeserved, as he had not followed the prescribed method of procedure. The greater number of the hymns, except those by Kingo himself, were not well suited for church use. The task was now given to Søren Jonassøn, dean of Roskilde, but the collection which he delivered in 1693 did not contain a single one of Kingo's hymns, and for that reason could not be approved. Kingo then sent a petition to the king, and the result was that a commission was appointed to prepare a new hymnal based upon the outline of Kingo's hymn book. The developments, however, proved disappointing to Kingo. In the new hymnal only 85 of his hymns appeared and in the book of family devotions, prepared at the same time, only 21 hymns from the first part of *Spiritual Songs* were made use of, and 3 from the second part. On July 21, 1699, the hymn book popularly known as Kingo's was introduced in all the churches of Denmark. But the adversity which he encountered in connection with the hymnary was not the only incident which cast a gloom over his later years. His successor in office, Bishop Müller, accused Kingo of misappropriation of funds, but after a long and bitter court trial, Kingo was exonerated. The charge of avariciousness, which by some has been placed against him, has never been substantiated. He was recognized as an able and energetic bishop, and his secular poems were praised very highly. But his fame rests mainly on his im-

mortal hymns. A Danish author says of him: "He showed rare genius in moulding language into beautiful rhythm, in unfolding deeply religious thought in clear and striking pictures. New and melodious expressions are born thru him. The force of his Alexandrine stanzas, which otherwise might have developed into bombast and empty pathos, has in his hymns been combined with the most elegant grace." As Grundtvig, the famous hymn writer, once expressed it, "He effected a combination of sublimity and simplicity, a union of splendor and fervent devotion, a powerful and musical play of words and imagery which reminds one of Shakespeare." But the chief characteristic of his work is to be sought in the manner in which he brought out the true hymn spirit and gave it a deeply religious expression. For this reason he has been called, "Salmisten i det danske kirkekor" (The Psalmist of the Danish Church Choir). Personally he was of a very excitable and even impassionate temperament, and thus would have been able to picture varying moods of stress and trial in the deeply religious soul, but in his hymns he does not often dwell on the subjective moods. His hymns are always tempered by experience, experience supported by and interwoven with the everlasting thoughts and facts of a living Christianity. For that reason his hymns are truly church hymns. Of course, rationalism did not appreciate his Christianity nor his hymns, but when this movement receded, in the 19th century, Kingo again was restored to his place of honor. Bishop Skaar says: "Among the finest hymns in *Spiritual Songs* must be mentioned the morning and evening hymns with their accompany-

ing prayers, and the table and communion hymns. His hymns based upon the Gospel and epistle lessons, especially, express in striking phrases the thoughts that stir the hearts of Lutheran believers as they behold the life of the Savior upon earth; His lowly birth, suffering, death, resurrection, and ascension. These hymns, which generally end with an appeal to lift the heart unto God in prayer and thanksgiving, have always been cherished by those who have learned to know them."

38

Safely thru another week.

—JOHN NEWTON.

THIS hymn appeared first in *R. Conyers' Psalms and Hymns*, 1774. It has five stanzas. Later, in 1779, it was published in the *Olney Hymns*, Book II, No. 40. The fourth stanza of the original has been omitted. Its title is *Saturday Evening*.

(The melody was composed in 1911, especially for this hymn, by John Dahle, professor of hymnology, Luther Theological Seminary, St. Paul, Minn.—Translator.)

39

O Holy Ghost, to Thee we pray.

Nu bede vi den Helligaand.—Landst. 3.

Nun bitten wir den Heiligen Geist.

—M. LUTHER.

THIS hymn was based upon a stanza found in one of the medieval German hymns, which was as follows:

*Nun bitten (or Nu biten) wir den Heiligen Geist
umb den rechten glouben allermeist,
daz er uns behuete an unserm ende,
so wir heim suln varen uz diesen ellende,
Kyrieleis.*

The stanza has been found, in quotation, in one of the sermons of the Franciscan monk, Berthold, famous preacher of Regensburg, who died in the year 1272. Hence, the stanza had been in use prior to his time. Berthold's sermon manuscript containing this stanza is now kept in the Heidelberg library. A later version has been found in the *Psalter Ecclesiasticus*, Mainz, 1550. As this stanza was sung during the worship on Pentecost Day, an artificial dove fastened to a string was lowered into the church or a real dove was turned loose to flutter about in the room. The above mentioned Berthold of Regensburg drew such great numbers by his sermons that the meetings had to be conducted outside the church. He writes concerning this stanza: " 'Nun bitten wir den Heiligen Geist.' is in truth a useful and dear hymn, and the more ye sing it, the better. With wholehearted devotion, ye ought to sing it and cry unto God. It was a happy find, and a wise man has written it."

Luther adopted this Pentecost stanza and added the three following. In this new form the hymn was first printed in Johann Walther's collection for four voices: *Geistliche Gesang-Büchlein*, 1524, together with the melody. It has found a place in all Lutheran hymn books. Luther, who himself ordered it for use after communion, later included it among his funeral hymns. It has commonly been

sung on Pentecost Day, but in many places it is used as a fixed hymn to be sung before the sermon every Sunday. The oldest Danish translation is found in the missal of 1528 and is no doubt the work of Klaus Mortensøn. This version was made use of in the first Danish-Norwegian hymn book by Guldberg. The first stanza here is as follows:

*Nu bede wy then helligaandh,
alt om then Christelighe thro och reth forstandh,
thet oss Gud beuare
och sin naade sende,
nar wy hæden fare
aff thetthe ellende.*

Kyrieles.

In the second edition of *Klaus Mortensøn's Hymnal*, 1529, there is, besides this version, also another by the minister, Arvid Pedersøn. Again, a third attempt, which is rather a free translation, appeared together with these in the *Malmö Hymn Book* of 1533. Grundtvig's translation has been adopted in the new Danish hymnals. The accepted Norwegian version is by Landstad. The first stanza is always used in our Church at the ordination of ministers.

During the terrible persecutions of the Protestant Christians of France in 1560, when many were tortured and killed, this hymn became in numerous instances the "swan song" of the martyrs. In Germany, we are told, even criminals condemned to death sang "Nun bitten wir den Heiligen Geist," when being brought to the gallows. Skaar says: "In this hymn many have found comfort in the anguish of death." Our English translation in *The*

Lutheran Hymnary is by the Rev. O. G. Belsheim. There are in all 12 English translations.

The melody is possibly as old as the first stanza of the hymn. The oldest source is a Hussite cantionale from the 15th century.

40

Father, who the light this day.

—J. A. ELLIOTT.

JULIA ANNE ELLIOTT, daughter of John Marshall, was married, 1833, to the Rev. H. W. Elliott (a brother of the poetess Charlotte Elliott). She died in 1841. Her hymns, 11 in number, were printed in *Rev. H. W. Elliott's Psalms and Hymns* in 1835, first anonymously; her initials were added in the later edition of 1839. Her hymns are marked by deep religious spirit and fine poetic taste. This hymn has as its first line in *Elliott's Psalms and Hymns*: "Great Creator, who this day."

The melody was composed by the Danish organist and composer, Johan Peter Emilius Hartmann, of Copenhagen. It was first published as the setting for Grundtvig's hymn, "Fred til Bod for bittert Savn" (Peace to soothe our bitter woes, L. H. 49).

41

We love the place, O God.

—W. BULLOCK.

THIS hymn is based upon the eighth verse of the 26th Psalm: "Lord, I have loved the habitation of Thy house, and the place where Thine honor

dwelleth." It appeared in the author's edition of *Songs of the Church*, published in Halifax, Nova Scotia, 1854. It is thought likely that the hymn was written in 1827, for the dedication of the church in Trinity Bay, New Foundland, where the author was rector. It has been revised by H. W. Baker and has entered into all the leading hymnals of the English speaking countries. It has been translated into many languages. The melody (L. H. 41), from *Meiningen Gesangbuch*, 1693, was first used for Heermann's hymn "O Gott, du frommer Gott," later also for S. Franck's "Ach Gott, verlass mich nicht."

William Bullock, born 1798 in Prettiwell, Apex, England, received his education at Christ's Hospital. Thereupon he entered the marine service. Once on a voyage with his brother, Admiral Frederick Bullock, exploring the coast of New Foundland, he decided to become a missionary in those parts. He became connected with the "Society for the Advancement of the Gospel in Foreign Lands"; was later ordained to the ministry and served as a missionary for 32 years. For some time he was dean of Halifax, Nova Scotia. He died in 1874.

Bullock's Songs of the Church were written during his missionary activity for the special use of the congregations in the new provinces, where it was not possible to conduct regular public services.

42

Lord, we humbly bow before Thee.

—H. J. THOMPSON.

THIS hymn appeared in a collection under the title: *Hymns and Other Verses*. The melody is by Johann Crüger, and appeared for the first time in 1649, being used for the hymn, "Du, o schönes Weltgebäude."

Henry John Thompson was born 1830, in Kingsclere, England, and educated at Oxford, where he studied theology. He was first appointed assistant pastor for St. Mary's, Warwick, and later became dean of Weedon. He died in 1887.

43

*Lord God, our Father, Thou our chieftest stay.
Herre, Gud Fader, du vor høieste Trøst.—Landst. 2.
Kyrie, fons bonitatis.*

THIS hymn is a translation of Landstad's metrical version of the ancient "Kyrie Summum," from the Latin "Kyrie, fons bonitatis," found in a missal manuscript from the 12th century and rendered into Danish by Klaus Mortensøn in 1528. In *The Holy Evangelical Office of the Altar Service* (*Det hellige evangeliske Messeembede*), the "Kyrie" has been assigned a place between the Introitus and the greater Gloria. Thomissøn relates that it was sung on Pentecost Day and from then on until Christmas, and from Candlemas until Easter. The Latin "Kyrie" was, during the Middle Ages, sung from the Festival of the Trinity until Christmas. The English translation used in *The Lutheran*

Hymnary is by Rev. Carl Døving. The melody appeared first in *Hans Thomissøn's Hymnal* of 1569, in which the melodies were given together with the hymns.

44

To Thee, O God, we raise.

—A. T. PIERSON.

THIS hymn was first printed in the author's *Hymns and Songs of Praise*, New York, 1874. (On the melody, see above, No. 31.)

Arthur Tappan Pierson was born March 6, 1837, in New York City. He was educated at Hamilton College, from which institution he was graduated in 1857. He became a minister in the Presbyterian Church and served in Binghampton and Waterford, N. Y. In 1869 he came to serve the Fort Street Church in Detroit. Later he was called to Bethany Church, Philadelphia. Among the founders and prominent members of this congregation may be mentioned the well known John Wanamaker. Pierson wrote four hymns.

45

O how holy is this place.

—B. SCHMOLCK.

THIS hymn was translated into English in 1911 by A. Ramsey.
(On B. Schmolck see under No. 33.)

46

How blest are they who hear God's Word.

O salig den Guds Ord har hørt.—Landst. 87.

EVANGELISKE SANGE, published in 1787, contained this hymn written by Bishop Johan Nordahl Brun. It is based upon the last portion of the Gospel lesson for the third Sunday in Lent: "Blessed are they that hear the Word of God and keep it" (Luke 11:28). The English translation is by Rev. O. H. Smeby.

The melody was first printed in *Hans Thomissøn's Hymn Book* of 1569. It was used there as a setting for the hymn, "Om himmeriges rige, saa ville vi tale." It is written in the Phrygian mode, but has in the course of time undergone many changes both in melody and rhythm.

Johan Nordahl Brun was born March 21, 1745, on the homestead of Høiem, Bynesset, Norway. His father, Sven Busch Brun, was a merchant. His mother's name was Mette Katarina Nordahl. His first instruction in writing and arithmetic was received from his father. His mother taught him to read diligently the Holy Scriptures, so that, when he was eleven years of age, he had read the whole Bible two times. This contributed in great measure to place him upon firm, Scriptural ground and prepared him to become a strong champion of the Christian faith over against the rationalism of his age. He took an active part in outdoor sports, especially skiing and skating. Brun's half-brother, who had become a candidate of theology in Copenhagen, induced him to become a student. At first he was tutored by his half-brother. Later he at-

tended the Latin school in Trondhjem and the university. He became family tutor in the home of Councillor Meinche and accompanied the latter's son to Sorø in Denmark. Here he decided to take the theological examination. He was given three months in which to prepare for this. The examination resulted in the lowest possible mark (*non contemnendus*). His examination in homiletics, however, resulted somewhat better. Brun returned to Norway and spent three years in Trondhjem as an instructor, preacher, and poet. He applied for two positions, but was not appointed. In 1771 he accompanied Bishop Gunnerius to Copenhagen as his private secretary. His activity as secretary, however, did not materialize. But during his stay in the capital city he wrote the drama *Zarine*, which created a sensation and brought him good returns. Altho this was not a work of high merit, still it deserves mention because it was instrumental in bringing forth Wessel's masterpiece, *Kjærlighed uden Strømper*. A new drama, *Einar Tambeskjælver*, published by Brun in 1772, received much unfavorable criticism. The next year he became assistant pastor at Byneset. He was ordained 1773 in Trondhjem. In the fall of the same year he married Ingeborg Lind, with whom he had been engaged twelve years.

His new position brought him a very meager income, but he tried to adjust himself to the conditions. He was assisted materially by a group of faithful friends in Trondhjem. Moreover, the members of his congregation held him in great love and esteem. Brun, however, desired above all to work in the city. But he applied in vain for the

rectorship of the church of Our Lady. In 1774 he was appointed to a similar position in Bergen. He was installed there on the seventh Sunday after Trinity and held this position until January 6, 1804, when he was made bishop of the diocese of Bergen. But as far back as 1793 he had been called as provost of the district of Bergen, Nordhordland, and Voss and had served from 1797 as constituted bishop.

While serving as a minister, Brun gained great fame not only as a poet, but especially as an eloquent preacher. Further, in the office of bishop he deserves undying praise for his very able opposition in word and deed to the onslaughts of the rationalists. He was found in the front ranks, meeting every attack upon the old established Christian faith, and before he died he saw the dawn of a better era. The congregations in the diocese of Bergen owe it to Brun's activity that they were spared from the influence of Balle's books of instruction and the *Evangelical-Christian Hymn Book*. Brun died July 26, 1816.

In the history of hymnology Brun is especially noted for his *Evangelical Hymns*, published in Bergen, 1786. In the foreword to his edition he states that he is approaching the age "when the soul is losing its fire and we eagerly reach out for some happier moment that may shine thru the clouds of sorrow that surround us. Our divine worship is that garden from which I have gathered my flowers. But I have gathered during the autumn season. Our new hymn book (Guldberg's) has gathered in the most fragrant blossoms. Only in places, where it seemed to me that he had not gathered all, there

I have made an attempt. And, for the purpose of marking these, I have, in connection with all my hymns, given the corresponding number in the hymnary. If the regular hymns should be preferred to mine, it shall not offend me, as long as mine are also found useful for edification. I fully admit that the Church of God might well dispense with my little book. But let it be said that among many such superfluous works my book will be found free from poison, and that in composing this work I have enjoyed many pleasant hours. But if it is welcomed, if it is cherished by those who worship the Father in spirit and truth, those who have an hour of the Lord's Day to spare for divine worship in the home, then I will not exchange this reward for any crown of laurels." This collection contains sixty-five hymns.

The hymnologist Skaar says: "It can scarcely be denied that there is a certain strained effect in some of Brun's hymns. This was a common characteristic of his times. And even where they are not directly bombastic, they are often more rhetorical than poetical. There is unusual power in his hymns, but this force is often expressed in terms that do not appeal to the heart. His didactic hymns are at times sentimental, but frequently they approach the prosaic. A few of his hymns are strongly allegorizing and exhibit both the strength and the weakness of this method. And, if his hymns are compared with those to which he refers by the numbers in his book, the latter very frequently will be preferred. Nevertheless, several among the sixty-five hymns will be found to compare favorably with many of our best church hymns. They all bear wit-

ness to a life in faith, which has its fountain in God Himself and which is nourished by His Word, and which thruout all time will appear like an oasis in the spiritual desert of his time."

47

Peace be to thy every dwelling.

—C. A. POHLMAN.

THIS hymn is found in the *English Moravian Hymn Book* of 1826. The melody was composed by the Danish musician, Dr. C. E. F. Weyse, to the hymn "Skulde jeg min Gud ei prise."

Charles Augustus Pohlman was born November 18, 1777, in Herrnhut. In 1836 he became bishop of the Moravian Church. He died in Ockbrock, near Derby, November 17, 1843.

48

Lord, dismiss us with Thy blessing.

—J. FAWCETT.

THIS hymn has entered into a large number of hymnals and is extensively used thruout the English-speaking countries. It has been translated into many languages, among others, also into Latin. Many claim that Fawcett is not the author of this hymn, as it is not to be found in his own hymn book published in 1782. But there are also other hymns by Fawcett, printed in the *Gospel Magazine*, which he did not include in his hymnal. The fact that the hymn was published anonymously in several hymn books from 1773 to 1780 does not prove anything, since these hymnals, as a rule, did not

give the names of the authors. In 1786 the first two stanzas were printed in a Unitarian hymnary, with "F.", as mark of authorship, while in the register the full name is given, namely: "J. Fawcett, Non-Conformist preacher of Wainsgate." The ed. of the hymnal, however, admits that his data may not be altogether trustworthy. But the *York Hymnal* of 1791 and likewise a collection of hymns printed in Dublin, 1800, both give Fawcett as the author of this hymn. Again, G. J. Stevenson relates that this hymn bore Fawcett's name in a collection of *Hymns for Public Worship* published in Hull, 1774, by John Harris, and likewise that it appeared with Fawcett's name in a hymn book printed in 1785. There is, therefore, all reason to accept the claim that Fawcett is the author of this hymn. There are indeed three other hymns which have a similar beginning, namely:

1. *Lord, dismiss us with Thy blessing,
Bid us all depart in peace.*

—DR. ROBERT HAWKER.

2. *Lord, dismiss us with Thy blessing,
Thanks for mercies past received.*

—H. J. BUCKALL.

3. *Lord, dismiss us with Thy blessing,
Guide us in Thy holy ways.*

—UNKNOWN AUTHOR.

The melody, called "Regent Square," is composed by Henry Smart, an English church musician. It appeared for the first time in *Psalms and Hymns for Divine Worship*, 1867.

John Fawcett, Baptist preacher of England, was

born January 6, 1739 (or 1740), in Lidget Green, near Bradford, Yorkshire. At the age of 16 he came under the influence of Whitefield and joined the Methodists, but three years later he became a member of the Baptist church of Bradford. In 1765 he was ordained to the ministry and was installed in the Baptist congregation of Wainsgate, Yorkshire. Seven years later, in 1772, he was called to London to succeed the famous Dr. J. Gills of Carter's Lane. He accepted the call. After delivering his farewell sermon to the congregation at Wainsgate, six loads of household goods were brought up near the church preparatory to his leaving for London. But the congregation was not ready to bid him farewell. Men, women, and children thronged about their pastor and his family and wept. Fawcett and his wife also were moved to tears at the sight. Finally his wife said, "O John, I cannot endure this; I do not understand how we can leave this place." "No, you are right," he replied, "neither shall we leave." Then all their belongings were unpacked and put in their old places. It has been thought that Fawcett upon this occasion wrote the famous hymn, "Blest be the tie that binds," which is such a favorite in Reformed circles. In 1777 the congregation built a new church near Heddon Bridge, and about the same time he opened a school in Brearly Hall, where he lived. In 1793 he was offered the position of president of the Baptist academy at Bristol, but declined. In 1811 he received his diploma of doctor of theology from America. He died in 1817, at the age of 78. Dr. Fawcett wrote many treatises on theological themes, and a large number of hymns and spiritual songs.

The greater number of his hymns are found in the collection, *Hymns Adapted to the Circumstances of Public Worship and Private Devotion*, Leeds, Wright and Son, 1782, in all 166 hymns. About 20 of these are in general use.

49

Peace, to soothe our bitter woes.

Fred til Bod for bittert Savn.—Landst. 92.

—N. F. S. GRUNDTVIG.

THIS hymn appeared first in *Kirke-Psalmer udgivne til Prøve* (Church Hymns published on Trial), by the committee on hymns, elected by the convention of Copenhagen ministers in 1845. Later the hymn was printed in *Festival Hymns*, second edition, 1850. *Festival Hymns* was the name given by the Vartou congregation to the supplement to the *Evangelical Christian Hymn Book*. This supplement was later printed in many enlarged editions. The English translation used in *The Lutheran Hymnary* is by G. T. Rygh, 1908, somewhat changed. (The melody has been described under No. 40.)

Nikolai Fredrik Severin Grundtvig was born September 8, 1783, in Udby, near Vordingborg, Denmark. His father, grandfather, and great-grandfather were ministers. Thru his mother he descended from the famous Hvid family. His father was one of the very few ministers of Denmark who did not join the rationalist ranks, but remained true to the Gospel of Christ. In the childhood home the ruling spirit was that of the good old orthodox piety, and Luther was his hero;

but in the church and school the doctrine of reason reigned supreme, so that as Grundtvig grew up he was bound to be influenced by it. At the age of nine he was sent to a minister in Jylland to be educated. Here he read Saxo's works, Snorre, Holberg's historical writings, and all sorts of old folklore. Suhm's book on *Odin and Heathen Mythology* especially awakened his interest for Northern mythology. He read aloud to the workmen in the shoe shop in the house where he resided. In that way he became familiar with the old Danish popular stories and fables. He began even then to write poetry. After two years' study he passed the examen artium, 1800—the same year as Oehlenschläger—and three years later he took the examination for the office of the ministry. During the last year of his study he grew wholly indifferent toward religion. He says himself that he ended his academic career without spirit and without faith. But he had also received impressions in another direction. His cousin, Henrik Steffens, lectured on natural philosophy and poetry, among other subjects, also Goethe, "the only class he truly appreciated." Steffens showed him the importance of history and gave him a poetic insight into the beauty and glory of true Christianity as contrasted with a Christianity based on reason. The idea of a connection between the various periods of history and of Christ as the central fact of all history made a profound impression upon Grundtvig. He gained greater clearness on this subject during his three-year service as family tutor in Langeland. In his spare time he read Shakespeare, Goethe, Schiller, Fichte, Schelling, and others, and studied Old Norse

language and literature. In 1807 he wrote his first theological treatise on *Religion and Liturgics*, in connection with certain proposed changes in the liturgy of the Danish church. His intense study of this romantic literature and also an unfortunate experience in love affairs stirred the chords of his heart. He also passed thru another crisis during this time which brought him to a deeper appreciation of Christianity and history. Oehlenschläger's *Nordiske Digte* and *Vaulunders Saga* aroused Grundtvig's interest in the ancient glory of the people of the Northern countries, and from now on he wrote several articles on the Edda Sagas and on Old Norse Mythology. In 1808 he returned to Copenhagen where he sought a professorship at the university. In the meantime he was appointed teacher of history in one of the Copenhagen schools. During the same year he published *Northern Mythology or the Religion of the Eddas*. In 1810 *Scenes from the Northland; Life among the Giants*. The first represents the romantic conception of mythology as the poetic-symbolic garb of thought given to the popular view of life. It marks a turning-point in mythological research. In the second work Grundtvig desired to stir up his indifferent generation to a realization of the glory of the past. Both were the products of his enthusiasm for the ancient glory of the Northern countries, a characteristic which never left him. As he busied himself with history and mythology his attention was more and more drawn towards true historic Christianity, and his relation of opposition to rationalism became more pronounced. Then, in 1810, he delivered his famous probational sermon in Copenhagen. His

text was *Why Has the Word of God Departed from His House?* In this sermon he violently attacked the spirit of the times which had put the thoughts and commandments of men in place of the saving Gospel of Jesus Christ. This sermon was printed and caused a great stir. The clergymen of the capital sent in a protest against it, and Grundtvig was called to appear before the consistory of the university. The government board of justice (kancelli) decided that he should receive a reprimand, because, by having his sermon printed, he had betrayed a vain desire for publicity. But all this only served to force Grundtvig deeper and deeper into the study of Christianity. He was now more determined than ever to keep aloof from the popular philosophy of Schelling. In a little volume of poems, *New Year's Eve*, 1811, he tells the story of his experiences, how he had learned to distinguish poetry and philosophical research from the truly religious, and that he now had arrived upon true Christian ground and had come to a personal faith in Christ. The spiritual struggle which he had gone through had so far undermined his health that he now sought relief by going home to his father's parsonage. In the dedication of *New Year's Eve* he announces his future program as follows:

*Hvad er Kløgt, og hvad er alt paa Jord
mod det rene, klare Guddomsord!
Derfor skal min Sang nu ene tone
til hans Pris som steg fra Himlen ned,
som os vilde med vor Gud forsones,
skjænke os en salig Evighed.*

He who had "thought it possible to approach God with giant strides, and not thru humble penitence"; he who had "dreamt of accomplishing heroic deeds for the glory of his faith"; he who "had, indeed, been deeply stirred with enthusiasm for Christianity as the greatest spiritual power in the world," but "who had not yet beheld the cross"; he "who had spurned the thought of becoming a village pastor"—now desired nothing more than to become his father's assistant. This was granted to him in 1811. In the tranquillity of his childhood home he regained his peace of heart. In 1812 he published *A Short Summary of World's Events*, which drew much attention and considerable discussion. After his father's death he returned to Copenhagen, where he led a lonely life among his books and a few friends, among whom may be mentioned the poet Ingemann. At times he was given an opportunity to preach. His sermons always dealt with the contrast between faith and unbelief, between the world and the Church. Hence, he was called a fanatic and mysticist, and one by one the churches were denied him. Finally, only the Fredriksberg church remained open to him. Here, in 1816, he delivered a series of *Biblical Sermons*. At the same time he carried on his literary efforts on a large scale. Among other publications should be mentioned, *Bible Chronicle*, *Roskilde Poems*, and *Roskilde Saga*, *Little Songs*, besides editing the periodical *Dannevirke* from 1816 to 1819. In this latter publication he continued his attacks upon the rationalistic philosophers of his time and pointed to history as the great and all-embracing proof of the truth of Christianity. This thought he developed

more fully in *Survey of World Events*, especially during the Lutheran era, published 1817. In 1818-1822 his translations of Saxo and Snorre appeared. He also found time to study English language and literature, and in 1820 he published a free translation of *Beowulf*. Without application Grundtvig was called to the pastorate of Prestø, south Sjælland, 1821, but it was his firm desire to labor in the capital city, "that city, from which unbelief was spreading over the land and from which all good movements ought to go out." At his own urgent request he was appointed assistant in Our Savior's Church, Kristianshavn, 1822. It appeared during that period that the dawn of a new day had come in Europe. The war of independence in Greece heralded a new era. And Grundtvig, who "felt the powers of a new morn," wrote *New Year's Morn*, 1824, which has been mentioned as "a mighty poem." In the prelude he sent the following greeting to the peoples of the North:

*Guds Fred, hvor I bygge
Paa Mark og paa Fjeld,
I Bøgenes Skygge,
Ved Elvenes Væld!
Guds Fred over Skoven,
Hvor Stammene staa.
Guds Fred over Voven,
Hvor Snækkene gaa,
Som ankre, som flage
Paa festlige Dage,
Som end tone Fædrenes Flag.*

*Guds Fred, som den fandtes
I Fædrenes Barm,*

*Guds Fred, som den vandtes
 Ved Frelserens Arm,
 Guds Fred, som den troner,
 Hvor Kjærlighet bor,
 Guds Fred, som den toner
 I Hytter av Jord,
 Som selv jeg den nyder,
 Tilønsker og byder
 Jeg Brødre og Frænder i Nord.*

During the summer of 1825 Professor H. N. Clausen published his *The Constitution, Doctrine, and Ritual of the Catholic and the Protestant Churches*. A few weeks later Grundtvig issued *Kirkens Gjenmæle* (The Reply of the Church), in which he charged Clausen with false doctrine and demanded that he either retract or resign from his position as teacher. This article caused an extraordinary sensation. It appeared in three editions within a short time. Clausen, however, did not enter into arguments with Grundtvig, but took occasion, from the virulent expressions in the article, to sue him for libel. Grundtvig was found guilty and had to pay a fine and the costs of the trial. Even before the judgment was announced he resigned from his office, in 1826. In memory of his pastoral work he published *Christian Sermons and Sunday Book*.

But during this time Grundtvig's "views on the Church" took definite form. He took a firm stand on the baptismal confession of faith. For over a thousand years the Christian congregation had required that all who desired to become members should make this good confession, i. e., the renun-

ciation and the confession. Hence, he reasoned this must be the sum and substance of all Christianity, and the requirements for admission to the Christian congregation must have been laid down by Christ Himself. Thus, the confession is a word from the Lord's own mouth; Baptism as the life-giving sacrament, and the Lord's Supper as the life-sustaining, furnish the fountain of all Christian life. In close connection lies his conception of the living (oral) word and the dead (written). Spiritual life can be transmitted only by means of the "living" word; Jesus Christ, the Word who became flesh, still lives in His congregation, in His institutions, and in the words of the sacraments. The Holy Scriptures are an indispensable book of information, but they are only a description of Christ and His work, they do not bring us Christ Himself. Together with Rudelbach he had, in 1825, founded the *Theological Monthly*, and thru a series of essays in this magazine he now sought to develop and establish his views on the Church. During the years 1829-1831, being furnished an allowance from the Danish king, he made several trips to England for the purpose of studying the old manuscripts of Anglo-Saxon literature, which, up to that time, had not been published. In fact, Grundtvig's work gave impetus to the work of their publication. But these visits to England had great influence upon Grundtvig in another line. He was deeply impressed by the spirit of liberty enjoyed by the people of England. It taught him "with respect of freedom, as well as all other human agencies, to emphasize realities, with deep disdain for the empty theories of quill-drivers and book-worms."

His desire now was to work for the development of a free and vigorous civil life. In 1832 he published *Northern Mythology or Emblematic Language*, one of the most brilliant books in Danish literature. He considers the myths as emblematic, figurative representations of the moral views of the people, and that "they are prophetic of the future of the nation." In a series of essays he draws a comparison between the moral views of the Greeks and those of the peoples of the Northern lands. In 1829 he published *A Handbook of History According to the Best Sources*.

His historical lectures in Borch's College, 1838, made a great sensation and were heard by a large circle of influential men. But Grundtvig was in close touch with his age also in another connection. He was, indeed, without regular employment as pastor until 1839, but not without pastoral work. In March, 1832, he was permitted to use Fredrik's German Church for evening services, but he must not administer Baptism or the Lord's Supper, or confirmation. For seven years he gathered a free congregation here, and it served to keep alive the issues of interest for him. Even at an earlier period he had written several hymns and devotional songs, but it was really from this time that he became known as one of the most unique and forceful hymn writers of the Church. In 1837 he published *Songs for the Danish Church*. He continued writing hymns during the following years to such an extent that, when they were all published after his death, they comprised five volumes of *Hymns and Spiritual Songs*, 1873-81. An abridged edition of one volume appeared in 1883. The four-volume

edition contains translations and versions of the best hymns of all Christian churches outside of Denmark, revisions of old Danish hymns, and original hymns. In *The Seven Stars of Christendom*, 1860, he gave a unique survey of church history. The striking characteristic of this work is the fact that "it contains Christian life thruout as a spiritual folk-life, which has for ages been in lively intercommunication with the development and language of the principal nations of the earth."

Grundtvig also directed his attention to the school system, endeavoring to solve the problem of proper education for the rising generation. He was of the opinion that the current methods were too onesided and merely intellectual and that the ethical side of the child's development should be emphasized more, so that, thru a more harmonious training of faculties, a better type of personality might be developed. He vigorously opposed the preponderance of the study of Latin, as well as the other dead languages in the schools, demanding that instruction be made more free and lively, and that the old "system of examinations" be abolished. He insisted on a departure from the old style of "bookworm spirit," and would rather expend the time and energy of the pupil equipping him for the problems of real life; "a consistent, joyful, active life on earth . . . with the eye, as it was created, turned toward heaven, yet open to all the beauty and glory here upon earth." Such a life, he claimed, should be the final goal of all educational activities. Grundtvig's ideas in this line had a very considerable influence upon the development of the Danish as well as the Norwegian educational system. Their special feature resulted in

the development of the popular high schools (folkehøiskoler). Grundtvig's lyric poems furnish the key to a proper understanding of his genius. He subordinated form and style to thought. Hence, many of his poems are not masterpieces of art; gold and dross lie side by side in most of them. His chief aim was to express his poetic visions and feelings in their first freshness and originality; "Altid jeg sang hvad jeg havde i Sinde," (Always I sang what came to my mind). The fact that the expression thus produced became at times unclear and indistinct, did not worry him. "Transparency was not always the decisive mark of the truth," was his reply. In many respects he was a true romanticist. He says, "It is, indeed, a strange thing to be a bard, we perceive the voices from above, in mysterious accents; what we say, we know not." Love plays a minor part in his poetry, nature is subordinated, but otherwise, almost everything which can stir the feelings in the human breast has found expression in his productions. For this latter reason many of his songs are still popular among the people of his country. In 1897, seven volumes of his secular poems were published.

In 1839 Grundtvig became pastor in Vartou, and gathered a large congregation which thru Christian living and congregational singing had a decisive influence upon the development of the Church. In 1861, when he celebrated his golden jubilee as pastor, he was given the title of bishop. His friends presented him with a seven-armed candle-stick, and numerous other gifts as tokens of love and esteem. He died September 2, 1872, at the age of 89. He passed away quietly and peacefully, "like an autumn

sunset." He delivered his last sermon on the day before his death.

The most important of Grundtvig's productions are his hymns. As a writer of hymns he ranks above Kingo in poetic flights and in intensity of feeling. He is especially a "Pentecost songster," and his church hymns are unexcelled. While Grundtvig for some time spent a rather lonely existence, he gained, after a while, the respect and esteem of the greater number both in Denmark and in Norway. After the Haugean revival, which especially affected the middle lower classes in Norway, there followed another awakening along the lines of Grundtvig's ideas, but this affected chiefly the upper classes, especially the clergymen and the teachers. Professors of the University of Norway, Hersleb and Stenersen, were Grundtvig's staunch friends, and the famous minister, W. A. Wexels, was in great measure influenced by him. In the main the influence of Grundtvig was strongly felt in the Church of Norway, until Johnson and Caspari opposed it with their strict Lutheran theology. But his influence was also felt in educational circles. Men like Herman Anker, Arvesen, Chr. Bruun, and Ullmann prepared the way for the popular high schools. Chr. Bruun, in his *Folkelige Grundtænkning*, gives eloquent tribute to Grundtvig's pedagogical principles: "Many reforms undertaken in the educational systems of Norway, during the latter half of the last century, especially the reduction in Latin requirements, and the co-ordination of the so-called 'landsmaal' and the 'riksmaal' (the popular language and the official language of the land) are in great measure due to the influence of Grundtvig's ideas on popular education."

And finally, the spirit of Grundtvig's poetic and religious genius found its way to the hearts of the people thru the new expression which was given to it by Björnson, who wrote many of his spiritual songs while under the influence of Grundtvig's style, especially the song, "Til Kamp da, Venner, for Kristendomslivet" (To arms, then, Friends, for Christian life).

Bishop Bang says: "Grundtvig is the most important hymn writer of the 19th century; in this respect he ranks with Brorson of the 18th and Kingo of the 17th century." Bishop Skaar: "His influence has especially been great in the line of awakening and strengthening Christian life, and that not only among those who have favored his views on these issues, but even among his opponents. His untiring opposition to rationalism; his work in speech and in song to open heart and vision to the objective truths of Christianity, and, especially, to the significance of the sacraments; all in all, his work has been rich in blessing both for the Danish and the Norwegian church."

50

How blessed is the little flock.

Hvor salig er den lille Flok.—Landst. 82.

—N. J. HOLM.

THIS hymn appeared the first time in *Harpen*, a hymnal published in Christiania, 1829. Bible reference, 2nd stanza, Matthew 25:1-13; John, 21:15-17. The English translation is by the Rev. Carl Döving, 1906. The melody, by Ludv. M. Lindeman, was printed in his *Koralbog*, 1871. The

hymn has gained great favor both in this country and in Norway.

Nils Johannes Holm was born 1778, in Sönderfarup, near Ribe, Denmark. In 1820 he became superintendent of the congregation of the United Brethren of Christiania and served there until 1834, when he returned to Denmark. He became pastor at Kristiansfeld, where he died in 1845. W. A. Wexels says concerning Holm: "Nils Johannes Holm is a man of keen appreciation, of considerable knowledge, and takes a lively interest in the affairs of the Kingdom of God. His lectures on Sunday afternoons are attended by a goodly number to considerable profit. He wrote a number of works, especially for children. His hymnal, *Harpen*, contains 366 hymns—original hymns, translations, and revisions of other hymns, intended mainly for the use of the congregation of 'Brethren' and 'Friends.' He edited and published a mission paper, which has attained its fifth volume, and serves as a connecting link between the 'Haugeans' and the 'United Brethren.' Thruout all this activity he has sought, according to his viewpoint, to extend the Kingdom of Christ. His writings will also attain this worthy end, but their Christian value would have been enhanced if the language, the development, and the presentation of ideas had been given more of the Biblical character and spirit."

51

And now we must bid one another farewell.

Saa vil vi nu sige hverandre Farvel.—Landst. 93.

—MARTHA CLAUSEN.

SKAAR says: "We have here a hymn from the Christian assembly. It is very likely the emissary's last word of admonishing to his people. These have been woven into the hymn. It is not possible to determine at what time the hymn was written. I can only state what the Danish hymnologist, Rev. C. J. Brandt, has related to me: During the years 1830-40 this hymn was very commonly used in South Sealand, and after being orally transmitted, it was written down by F. Fenger. In Norway also, there are several such parting hymns. It is a strange thing that many of these hymns are composed for the melody of the Jephtha Ballad." (*Det hændte sig Jefta, den Gileads Mand*, by Petter Dass). Later it has been claimed that the hymn was written by a woman, Martha Rasmussen, born 1815, in Rifbjerg, Langeland. In 1842 she married C. L. Clausen, who served as pastor in America from 1843. Hence, if the hymn was actually in use during the "thirties," she was very young at the time she produced this hymn. The form which the hymn has been given in *Landstad's Hymnal* is due to Grundtvig's influence. Our English translation is by Rev. George Taylor Rygh, 1908. The melody is by Lindeman, published in his *Koral bog* of 1871.

52

O happy day when we shall stand.

O tænk, naar engang samles skal.—Landst. 94.

—W. A. WEXELS.

THIS hymn was written for the general convention of the Norwegian Mission Society, July 6th and 7th, 1846. It was written and published by W. A. Wexels in *Nogle Missionssalmer*. It was sung for the first time as the closing hymn of the morning service in Our Savior's Church, Christiania, July 6, 1846. Since that time scarcely a mission service has been conducted where this hymn has not been used (Skaar). It has passed into general church use by being included in the supplement to the *Evangelical Christian Hymn Book*, Christiania, 1853. From that time and on it has been one of the most favored and most extensively used hymns of the Norwegian Lutheran Church. The English translation employed in *The Lutheran Hymnary* is by the Rev. George Taylor Rygh, 1908. The melody is by Nicolaus Herman, 1554, and was originally set to the hymn, "Kommt her, ihr liebsten Schwesterlein." It was later printed in *Die Sonntags Euangelia uber das ganze Jar in Gesänge verfasset—durch Nicolaum Herman in Joachims-thal* (Wittenberg, 1560). In this collection it appeared with Herman's Christmas hymn, "Lobt Gott, ihr Christen allegleich."

Wilhelm Andreas Wexels was born in Copenhagen, March 29, 1797. His father, Fredrik Nannestad Wexels, the son of a Norwegian clergyman, was manager of "glasmagasinet" in Copenhagen. His mother, Bolette Katrine Balling, was a Danish

woman. Wilhelm began his education at the Metropolitan School of Copenhagen in 1807. Two years later his mother died, and his father moved back to Norway. Their two sons remained in Copenhagen, where Wilhelm took "examen artium" in 1814. The following year he also went to Norway and was enrolled as "academic citizen" at the University of Christiania. In 1816 he took "second examination" and began his theological studies under Hersleb and Stenersen. The latter especially exerted great Christian influence upon him. In 1818 he took his degree examination with excellent grade and in May following, he was appointed to the office of catechist in Our Savior's Church in Christiania. In 1846 he became residing curate of the same church, and remained in this office until his death, May 14, 1866.

Wexels was at first rather isolated thru his violent attacks upon rationalism and on account of his religious views formed under the influence of Grundtvig. For a time he was ridiculed and scoffed at, called "the holy minister," and he preached to empty pews. But in time he gained extraordinary fame both as preacher and author. Enormous crowds came to hear his sermons. This continued even thruout his old age. He exerted a greater influence than possibly any other Norwegian minister of his time. In 1828 he published a treatise against *The Spirit of Christianity, or the Evangelical Doctrine*, written by the philosopher, Nils Treschow. Treschow's answer brought a second reply from Wexels, and this discussion served to bring greater clearness into the current conception of what Christianity really is. From 1834 to 1839 he edited a theological maga-

zine; 1837-1854 his *Commentary to the New Testament Writings* appeared in four parts. But his importance in church work must be measured thru his volumes of sermons and devotional writings. His *Book of Devotions for the Common People* has been published in 13 editions, and *The Bible History* in 20. His volumes of hymns have also enjoyed great popularity. In 1834 he issued *Hymn Verses, Selected from Old Hymns, for Use in the Home and the School*. Six years later appeared the collection *Christian Hymns; gathered, arranged, revised, and edited for use at family devotions*, and this was to serve as a contribution to the future hymnal of the Norwegian Lutheran Church. This voluminous work contains 714 hymns; of these, 15 are original; about 50 are translations from *Wallin's Swedish Hymnal*, and some from the German. A second edition was published in 1844 containing 747 hymns. The following year he issued *A Collection of Christian Hymns for Use in Connection with Religious Instruction*. This contained hymns selected from the larger edition, published the previous year. His *Mission Hymns* appeared in 1846. This contains some of the best hymns produced by Wexels. Many of these have been accepted into the hymn books of the church. Among these may be mentioned, "O happy day when we shall stand," "Herre vor Gud med det ømmeste Hjerte," "Milde Jesu, her vi staa." In 1849 he published *Hymn Book, Gathered and Arranged, together with Meditations and Prayers*. This contains 504 hymns, "And," says the author, "let it be considered as a proposal for a general church hymnal, submitted to the gracious judgment of Christians." This volume, which contained var-

ious selections from his former publications, was sharply criticized by M. B. Landstad, whose words bore the marks of zeal rather than of consideration. This criticism provoked considerable discussion. The result was that a committee was appointed to prepare a draft for a new hymn book, a selection from Wexels' hymnals, for use in addition to the *Evangelical Christian Hymnary*. The committee consisted of Wexels, Grimelund, and Jörgen Moe. The *Supplement to the Evangelical Christian Hymnary, Prepared by a Committee of the Church in Christiania* was by royal decree of 1853 authorized for use in Our Savior's Church. Later the decree was extended to other congregations. Wexels prepared yet another edition of *Christian Hymns*, 1859, which contained 850 hymns. Bishop Skaar says of this hymnal that the author here showed greater care in retaining the older form of the hymns.

Finally, we quote Skaar's estimate of this prolific hymn writer: "As Wexels exerted a great and blessed influence upon the conditions of the Church of Norway, likewise did he bring a beneficial influence to bear upon the congregational singing thruout the Church. Altho he was not in the strictest sense a great hymn poet, still he produced several hymns which will be sung in Norway as long as the name of Christ is confessed. But especially does he deserve to be remembered for having brought to light again the old treasury of Christian hymns, thus helping to 'turn the heart of the children to their fathers' (Malachi 4:6)."

53

Praise to Thee and adoration.

Lov og Tak og evig Ære.—Landst. 26.

—TH. KINGO.

THIS hymn appeared first in the author's *En Ny Kirke-Psalmebog* (*Vinterparten*), 1689. It is based upon the Gospel lesson for "Third Day Christmas," John 21:19-24. In *Kingo's Hymnal* it is listed as the closing hymn for that festival day. In *Guldberg's Hymn Book* the hymn is ordered to be "sung after the sermon from Christmas until Candlemas." It has been very commonly used as the closing hymn of the service, and is one of the hymns which possibly the greater number of church goers know by heart. The English translation was rendered by the Rev. Kr. Kvamme, 1904. The melody was either composed or arranged by Louis Bourgeois.* (See notes on No. 1.) It was later arranged for church use by the famous church musician, Claude Goudimel, 1573. It has been claimed that the melody was used for a French hunting song. It was set to the 42nd Psalm, because the Dauphin, the later Henry II, valued Marot's metrical version of the 42nd Psalm so very highly and sang it to the above mentioned melody of the hunting song. Thru Lobwasser's translation of the *French Psalter*, it entered the hymn treasury of the Lutheran Church, where it has held its rank until our days as one of the grandest and most commonly sung of all the melodies of church music. It was early connected with Heermann's "O what precious balm and heal-

*Others say Guillaume Franc.

ing, Jesus, in Thy wounds I find" (L. H. 297). It has also been used as a setting for a great number of other hymns in the church.

54

Savior, again to Thy dear name we raise.

—J. ELLERTON.

THIS hymn was written in 1866 for a meeting of the Malpas, Middelwich, and Nantwich Choral Association. Originally it had 6 stanzas. Later it was revised and abbreviated and was thus printed in a supplement to *Hymns Ancient and Modern*, 1868. It is very commonly used as the closing hymn of the evening service.

John Ellerton was born December 16, 1826, in London. He was educated at King William's College, on the Isle of Man, and at Trinity College, Cambridge, where he graduated in 1849. The following year he was ordained and appointed assistant pastor of Easebourne. After serving in a number of places, he was, in 1876, appointed to the rectorship of Barnes and in 1886 to the pastorate of White Rodney, in which place he remained until his death in Torquay, June 15, 1893. Together with Wm. Walsham How, Ellerton edited *Church Hymns*, 1871, and in 1881 he published *Notes and Illustrations of Church Hymns*. As early as 1859 he had published *Hymns for Schools and Bible Classes*. He has written in all about 50 hymns and 10 or more translations from the Latin. Nearly all his hymns are in common use and a good number of them are very popular.

The melody (Benediction) was composed in

1867 for this hymn by E. J. Hopkins. Edward John Hopkins was born 1818, in Westminster, London. While a child he sang in the choir of Chapel Royal. He was organist in Temple Church, London, from 1844 until 1898. While in this position he prepared the *Temple Choir Service Book* and composed many church melodies and anthems. He also wrote music for the church organ and prepared a number of adaptations from older church tunes. Together with Dr. Rimbault he wrote and published a valuable treatise on the history of the organ. Hopkins died in 1901.

55

Sweet Savior, bless us ere we go.

—F. W. FABER.

THIS hymn appeared for the first time in the author's *Jesus and Mary*, first edition, 1849, and again in *Hymns*, 1862. It contained 7 stanzas. It was composed in 1849, for use at the evening service in the Roman Catholic oratory of London, where Dr. Faber served as superior. In a few hymnals the first line reads: "Dear Savior, bless," or "O Savior, bless." Two stanzas of the original are omitted in *The Lutheran Hymnary*.

The melody (St. Mathias) is by W. H. Monk, English church musician, 1823-89. It has the name of the church at Stoke Newington, where Monk was organist.

Frederick William Faber was born June 28, 1815, in Yorkshire, England. The family descended from the Huguenots. His parents died while he was yet young. Faber was educated at Balliol College, Ox-

ford, where he received his degree of bachelor of arts in 1836. He was for a time Fellow at University College. After taking the theological examination he became rector of Eton, Huntingdonshire, 1843. Here he came under the influence of Cardinal Newman, and joined the Catholic Church in 1846. When he came to London in 1849, he organized an order called The Oratorians, or Priests of the Congregations of St. Philipp Neri. Here he labored until his death, in 1863. His hymns, 150 in number, were published after he had joined the Catholic Church. A few of his hymns are justly held in high esteem. Among these may be mentioned the four which have been taken up in *The Lutheran Hymnary*. His *Hymns* were published in one volume in 1862. Faber was an idealist. He is spoken of as a pious and amiable personality.

56

Almighty Father, bless the Word.

THE author of this hymn is not known. The melody is of French origin; possibly composed by Louis Bourgeois, a French musician of the 16th century. The melody appeared first together with Clement Marot's song on the ten commandments. Later it was arranged for church use by the famous French musician Claude Goudimel and was set to Beza's paraphrase of the 140th Psalm. In Germany and the Northern countries this melody was also used for Paul Eber's hymn, "Wenn wir in höchsten Nöthen sein" (Naar vi i störste nöden staa, Landst. 220; *Lutheran Hymnary*, 524).

57

Abide in grace, Lord Jesus.

Bliv med din store Naade.—Landst. 663.

Ach bleib mit deiner Gnade.

—J. STEGMANN.

ABIDE in grace, Lord Jesus" was first published in Stegmann's *Suspiria Temporum*, 1628. In *J. Clauder's Psalmodia Nova*, Stegmann is said to be the author of this hymn. It has found a place in a large number of hymn books of many churches. It was one of the favorite hymns of Friedrich Wilhelm IV of Prussia. Many English translations have been made. The melody by Melchior Vulpius, 1560-1615, a German church musician, appeared first in *Ein schön geistlich Gesangbuch*, Jena, 1609.

Josva Stegmann, son of Ambrosius Stegmann, a German Lutheran minister, was born September 14, 1588, in Sülzfeld. He was educated at the University of Leipzig and served for a time as assistant teacher in the department of philosophy. In 1617 he was appointed pastor of Stadthagen, principal of the gymnasium in that city, and superintendent of the Schaumburg district. During the same year he was created doctor of theology by the University of Wittenberg. In 1621 he was appointed ordinary professor at the University of Rinteln, but had to flee in 1623 on account of the war. When he later returned he had to suffer a great deal on account of the demands which the Catholics made upon the institution and its property, which formerly had belonged to the Benedictine Order. Stegmann died 1632, in Rinteln. He wrote several Latin poems while a student at Leipzig. He composed a considerable number of hymns.

58

Draw us to Thee in mind and heart.

Drag, Jesus, mig op efter dig.—Landst. 414.

Zeuch uns nach dir, so kommen wir.

—F. FUNCKE.

LANDSTAD and Skaar have erroneously ascribed this hymn to F. Fabricius*. "The words of the bride, in the Song of Solomon 1:4: 'Draw me, we will run after thee' are beautifully rendered in this hymn" (Skaar). It appeared first in the *Lüneburg Stadt-Gesangbuch*, 1686; was taken up by Freylinghausen in his *Gesangbuch*, 1705, and later in many Lutheran hymnals. The version which appeared in *J. H. Schrader's Vollständiges Gesangbuch*, Töndern, 1731, was translated into Danish by H. A. Brorson and printed in *Nogle Himmelfarts- og Pindse-Psalmer*, Tøndern, 1734. It was taken up unchanged in *Pontoppidan's Hymnary*, and later somewhat altered in Hauge's and Landstad's editions. The composer of the melody is not known. It appeared first in 1625 in connection with the hymn, "Ach Gott und Herr" (Ak Herre from, Landst. 389), by M. Rutilius and J. Grosz. It is found in minor in a collection by J. Schein of 1627, and in major in C. Peter's edition, 1655. Later it was somewhat altered, and harmonized by J. S. Bach. The Danish-Norwegian translation has been given a different meter and is sung to the melody, "O Hjertens Ve, og Sorg at se" (Landst. 336, L.

*The hymn had also previously been ascribed to Angelus Silesius (Scheffler), and to Ludomilia Elisabet, who have written hymns with a somewhat similar beginning.

H. 322). Our English version is a free rendering by A. T. Russell (See No. 26).

Friedrich Funcke was born in Nossen, Hartzen, and was baptized March 27, 1642. He attended the schools of Freiberg and Dresden. He also studied music and was appointed cantor at Perleberg and later at Lüneburg. In 1694 he was given a pastorate near Lüneburg and died there in 1699. He revised the *Lüneburg Hymnary*, adding 43 melodies and 7 hymns.

59

Savior, now the day is ending.

—SARAH DOUDNEY.

THIS hymn, designed as a closing hymn for the evening service, was printed in *Sarah Doudney's Songs of Gladness*, 1871, and is considered one of her best hymns. The melody is by Johann Christopher Bach (1645-95). Since 1693, possibly earlier, this melody has been used with H. Held's hymn, "Komm, O komm, du Geist des Lebens" (L. H. No. 426; Landst., American ed., 444).

Sarah Doudney was born in Portsmouth. Shortly after her birth, her parents moved to a small village in Hampshire. Her first poem, *The Lessons of the Watermill*, written when she was 15 years of age, was very popular. She wrote short stories and contributed to the *Sunday Magazine* and other publications. Her stories, poems, and spiritual songs, are to be found in various magazines. *Psalms of Life* and *Songs of Gladness* were published in 1871.

60

O worship the King.

—R. GRANT.

THIS beautiful hymn of praise is a revision of an old paraphrase upon the 104th Psalm, written in 1561, by William Kethe: "My soul, praise the Lord, Speake good of His name." Grant's hymn was first printed, 1833, in *Bickersteth's Christian Psalmodie*. It appeared again, 1835, in *Elliott's Psalms and Hymns*, and in *Sacred Poems*, 1839. Later it has been given a place in many hymnals. It was translated into Latin, 1871, by R. Bingham: "Glorioso ferte Regi, vota vestra carmine." The melody (Hanover or St. Georges) has been ascribed to W. Croft; to G. W. Händel; and to T. Tallis. It is not found listed among Croft's melodies, but it is generally accepted as being composed by him. It is a stately and festive melody, which always has been attached to this hymn.

Sir Robert Grant was the second son of Charles Grant, famous philanthropist, statesman, and member of parliament from Inverness. He was born in 1785. He was educated at Magdalen College, Cambridge, together with his elder brother Charles (later Lord Glenelg). Robert studied law and became a lawyer, 1807; member of parliament, 1826; privy councillor, 1831; governor of Bombay, 1834. He died in Dapoorie, West Indies, 1838. In 1839 his brother, Lord Glenelg, collected and published 12 of his hymns under the title: *Sacred Poems, by the Right Hon. Sir Robert Grant*, London, 1839. New editions were made in 1849 and 1868. Grant ranks high as a writer of hymns.

His hymns are characterized by grace and beauty of style, and intense religious feeling. The two hymns which have been included in *The Lutheran Hymnary* are sung wherever the English language is used.

61

O God, the Rock of Ages.

—E. H. BICKERSTETH.

THIS hymn was written in 1862 and printed in the author's *From Year to Year*, appearing there to be used on the last Sunday of the church year. It is based on Is. 40:8; 35:38-40; Gal. 4:1-8; Matt. 1:18. The melody (Aurelia) was first composed for the hymn, "Jerusalem the golden" (L. H. 614), and printed in *Selections of Psalms and Hymns*, 1864. It was composed by S. S. Wesley (1810-1876), grandson of Charles Wesley. He was at his time one of the leading church musicians in England.

Edward Henry Bickersteth, the son of Rev. Edw. Bickersteth, who was rector of Walton and editor of *The Christian Psalmody*, was born 1825 in Islington and was educated in Trinity College, Cambridge. He was ordained to the ministry in 1848; was assistant pastor at Banningham, Norfolk; later, 1855-1885, he served as vicar of Christ Church, Hampstead. In 1885 he was made dean of Gloucester, and the same year was ordained bishop of Exeter. Bickersteth wrote several volumes of poetry and prose. He was an eminent hymn writer and materially helped the cause of congregational singing by editing several hymnals of high rank.

Among these may be mentioned: *Psalms and Hymns*, 1858, following, in the main, his father's *Christian Psalmodie; Yesterday, Today, and Forever*, 1867; *The Hymnal Companion to the Book of Common Prayer*, 1870. *From Year to Year*, 1883, contains his hymns and spiritual songs. Bishop Bickersteth died May 16, 1895, in London.

62

Lord, Thy glory fills the heaven.

—R. MANT.

THE first stanza of the original has been omitted: "Bright the vision that delighted," etc. This stanza has been omitted in several hymnals. The hymn first appeared in *Ancient Hymns*, published by the author in 1837. It is based on Is. 6:3: "And one cried unto another and said; Holy, Holy, Holy is the Lord of hosts; the whole earth is full of His glory." The melody (Rex Glorise) was composed for a supplement to the first edition of *Hymns Ancient and Modern*, 1868, used there as a setting for the hymn, "See the Conqueror mounts in triumph."

Richard Mant was born February 12, 1776, in Southampton (the birthplace of Watts). His father was the rector of All Saints' Church, and was noted for his learning. Richard was educated at Winchester School and at Trinity College, Oxford, where he took examinations in 1801. At first he served as assistant to his father. In 1810 he became vicar of Coggeshall, Essex, and in 1813 was appointed assistant to the archbishop of Canterbury. He served in London from 1816 until 1820, when

he was appointed bishop of Killaloe, Ireland. Three years later he removed to the bishopric of Dawn and Connor. In 1842 he was promoted to the position of bishop of Dromore. He died November 2, 1848. Bishop Mant was a prolific writer. He wrote a great number of hymns which are to be found scattered thruout his works. Among the collections published may be mentioned *The Book of Psalms in an English Metrical Version*, 1824; *Ancient Hymns from the Roman Breviary*. As a supplement to the latter, *Original Hymns* were published in 1837.

63

Heaven and earth, and sea and air.

Himmel, Erde, Luft und Meer.

—J. NEANDER.

THIS is a beautiful hymn of praise and thanksgiving for God's glorious work of creation and His majesty in nature, based on Acts 14:17. It appeared first in *Neander's Glaub-und Liebes-Uebung; Aufgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen*, Bremen, 1680, under the title: *Joy over the Creative Work of God, and, A Hymn for Travellers by Land or Water*. The English translation is by James Drummond Burns, pastor and hymn writer, born 1823, in Edinburgh and educated in the university of that city. He was in charge of the free church of Dunblane from the year 1845, later, of Funchal, Madeira, and in 1855 he came to Hampstead Presbyterian Church, London. He died in 1864. The melody (Lübeck) first appeared in Freylinghausen's famous *Geistreiches Gesangbuch*,

Halle, 1704. In this collection the melody was used for the hymn, "Gott sei dank in aller Welt."

64

My God, how wonderful Thou art!

—F. W. FABER.

THIS hymn was first published in *Jesus and Mary*, 1849. It appeared there in 9 four-lined stanzas under the title *The Eternal Father*, and later, 1862, it was included in his *Hymns*. The hymn is extensively used, but often abbreviated. The first line is also varied in several hymnals.

The melody (Dundee) is one of the good old church tunes from the *Scotch Psalter*, 1615. The melody is there called "French Tune," but its French origin has not been definitely established. The Scotch "Dundee" is our "Windsor" (L. H. 314).

65

O bless the Lord, my soul.

—J. MONTGOMERY.

THIS paraphrase, based on the 104th Psalm, appeared first in *Cotterill's Selections*, 1819. The melody (Schumann or Heath) has been arranged from one of Robert Schumann's melodies (1810-56).

James Montgomery was born in Irvine, Ayrshire, 1771. His father, John Montgomery, was Irish and a minister of the Moravian Church. It was decided that James should also become a minister in the same church, and he was sent to their seminary in Fulneck, near Leeds. His parents were sent as

missionaries to the West Indies, where both died. Their son, compelled to give up his plan of entering the ministry, left Fulneck in 1787. He was given a position by a merchant of Mirfield, where he worked for a year and a half. One more year was spent in another little village. Then we find him setting out for London with a few of his poems in manuscript. He wished to have them printed and tried to secure the aid of a publisher, but without success. Later, in 1792, he was given a position by a publisher in Sheffield, which town became his future home. The owner and editor of *The Sheffield Register* was a man named Robert Gales. He was a liberal minded journalist, who shared many of the views of young Montgomery. Gales openly espoused the cause of the common people, but fell out with the authorities and was forced to leave Sheffield in 1794.

Montgomery now became owner and editor of the paper and changed its name to *The Sheffield Iris*. The policy of the paper remained liberal and radical, and Montgomery was imprisoned and fined two times for "seditious articles." In 1797 he published a volume of poems entitled *Prison Amusements*, because some of them had been written while he was in the prison at York. For 30 years he served as the editor of the paper. For a space of 50 years he contributed poems and hymns which brought him fame and extended his influence. Aside from his editorial and literary work, he was a lecturer and a zealous worker for missions and for The Bible Society. His lectures on English literature and later, those dealing with poetry and literature in general, delivered before the Royal Institute, aroused great

interest, and were printed both in London and in New York.

In 1833 Montgomery was granted a royal pension of 200 pounds annually. He was never married. At the age of 83 he died, while sleeping, and he was buried at public expense. A fine monument was erected in his memory in the Sheffield cemetery. A Wesley chapel and another public building in Sheffield bear his name. He wrote between 400 and 500 hymns. As a hymn writer he ranks among the best, with Watts, Wesley, Newton, and Cowper. His best hymns, however, were written during his earlier days. In later years he wrote too much. About 100 of his hymns are in general use. Like many others, Montgomery detested those who took liberties with his poems, while he himself, without further ado, undertook to change hymns such as "Rock of Ages" and "There is a Fountain filled with Blood;" for which he was justly criticized. In general, however, Montgomery deserves the best of praise. He was a talented poet, had a broad view of life, and was filled with a pious spirit. He could express deep Christian feelings without becoming sentimental. With a firm faith he combined a child-like, pious mind. He had acquired a very thorough knowledge of the Bible. His hymns bear the marks of a fine sense of rhythm and musical expression.

A list of his principal works includes the following:

1. *Prison Amusements*, 1797.
2. *The Wanderer of Switzerland*, 1806.
3. *The West Indies and other Poems*, 1807, in which he praises the abolition of negro slavery.

4. *The World before the Flood*, 1813.
5. *Greenland and other Poems*, 1819.
6. *Songs of Zion*, 56 Hymns, 1822.
7. *The Christian Psalmist*, 100 Hymns, 1825.
8. *The Christian Poet*, 1825.
9. *The Pelican Island*, 1828.
10. *The Poet's Portfolio*, 1835.
11. *Original Hymns for Public, Private, and Social Devotion*, 1853, containing 355 hymns and 3 doxologies. He also contributed many hymns to other hymnals. A great number of his hymns were first printed in *The Sheffield Iris*. His poetical works were published in four editions, 1828, 1836, 1841, and 1854. Grundtvig has translated two of Montgomery's hymns.

66

Majestic sweetness sits enthroned.

—S. STENNETT.

THE original of this hymn, a contribution to *Rippon's Selection*, 1787, contained 9 stanzas, with the first line: "To Christ the Lord let every tongue." It is based on The Song of Solomon 5:10-16, and has the title: *Chief among Ten Thousand*, or *The Excellencies of Christ*. The hymn begins here with the second stanza of the original. The melody (Castle Rising) was written for this hymn by the Rev. Fredrick Alfred John Hervey, court chaplain of the King of England.

Samuel Stennett, grandson of the hymn writer, Joseph Stennett, and son of the Rev. Dr. Joseph Stennett, was born 1727, in Exeter, where

his father served as Baptist minister. His father later removed to Little Wild Street Baptist Church, London. In 1748 Samuel became his father's assistant and later his successor in the London church. He died in London in 1795. Stennett was a highly respected and influential personality; an able and zealous advocate of religious liberty. Even some of the statesmen of his day were influenced by him. The famous philanthropist, John Howard, was a member of Stennett's congregation. King George III was his personal friend. Stennett published volumes of sermons and pamphlets and wrote 39 hymns. In 1763 he was given the degree of doctor of theology by King's College, Aberdeen.

67

High in the heavens, eternal God.

—I. WATTS.

THIS hymn is a paraphrase of the 36th Psalm, verses 5-10: "Thy mercy, O Lord, is in the heavens; and Thy faithfulness reacheth unto the clouds. Thy righteousness is like the great mountains; Thy judgments are a great deep: O Lord, Thou preservest man and beast. How excellent is Thy loving kindness, O God! therefore the children of men put their trust under the shadow of Thy wings. They shall be abundantly satisfied with the fatness of Thy house; and Thou shalt make them drink of the river of Thy pleasures. For with Thee is the fountain of life: in Thy light shall we see light."

The melody (Melcombe, also called Granton, and St. Philip) is by Samuel Webbe (1740-1816).

It appeared first in *An Essay on the Church Plain Chant*, 1782, without the composer's name, as a setting for "O salutaris hostia." In *Harrison's Sacred Harmony*, 1791, and in *Webbe's Collection of Motets and Antiphons*, 1792, Watt's name is attached to this hymn.

68

O Love, who formedst me to wear.

Liebe, die du mich zum Bilde.

—J. SCHEFFLER.

THIS hymn ranks as one of the most beautiful Jesus-hymns of the Christian Church. It appeared first in *Scheffler's Heilige Seelenlust*, 1657. It has six stanzas and is based on John I:4-16. The English translation by Miss Winkworth was printed in the second part of her work, *Lyra Germanica*, 1858. A missionary named Schultze, engaged in mission work in Madras, India, saw this hymn in *Freylinghausen's Hymnal*. He sang it with great joy and translated it at once into the Malabarian tongue for the use of his mission. Later he translated over 100 German hymns which are still sung by the natives of those parts. This hymn is found in the *New Zealand Hymnal* of 1870. The melody (*Machs mit mir*, or *Eisenach*) by J. H. Schein, was first printed in a little pamphlet with the hymn, "*Machs mit mir, Gott, nach deiner Gut*," and later it appeared in *Schein's Cantional*, Leipzig, 1645. In *Schein's Choralgesänge* there are two arrangements by J. S. Bach.

Johann Scheffler (Angelus Silesius) was born 1624 in Breslau in Silesia. His father, Stanislaus

Scheffler, was a Polish nobleman, but was forced to leave his country because of his adherence to the Lutheran faith. He moved to Breslau and here the son was educated in the Lutheran faith and doctrine. He completed the course of study in the Breslau Gymnasium and later studied medicine at Strassburg, Leyden, and Padua. He received the degrees of doctor of medicine and of philosophy and was appointed as private physician to the German Duke of Württemberg-Oels. Scheffler was attracted by the mystics and applied himself seriously to the study of Tauler, Jacob Böhme, and Thomas a Kempis. After some time he became convinced that the Lutheran Church had become entangled in dead literalism. In his position he was in constant touch with Lutherans. He began to give expression to his views, and this brought him into a controversy which ended with his joining the Catholic Church. In 1653 he was formally accepted as a member. Now he adopted the name Angelus, very likely in memory of the Spanish monk and mystic, John ab Angelis. The name Silesius was added, so that he should not be mistaken for the Lutheran theologian Johann Angelus of Darmstadt. In 1654 he was appointed imperial court physician to Ferdinand III. This was, however, only honorary. In 1661 he joined the Franciscan order and was ordained to the priesthood and sent to Nüsse, Silesia. In 1664 he became councillor and lord steward to his friend Sebastian von Rostock, the newly elected prince bishop of Breslau. After the bishop's death, in 1671, Scheffler retired to the St. Mathias cloister in Breslau, where he died in 1677.

Scheffler began to write hymns at an early age.

One collection, 206 in number, under the title *Heilige Seelenlust, oder Geistliche Hirtenlieder*, was published in 1657, and later an edition appeared with 50 new hymns added. In view of the circumstances, it was but natural that his hymns should possess mystic tendencies. They are marked by deep sincerity. The keynote of his song is the intense yearning of the soul after union with God. The greater number of his hymns were written before he became a Catholic. They were received with joy, and are extensively used in the Lutheran Church. "We sing his hymns with a rejoicing which is intensified accordingly as Jesus becomes our all in all" (Skaar). His reputation as a writer of hymns is growing. Some of his hymns were recently translated and published in *Scribner's Monthly*. G. McDonald says that Scheffler's hymns are a force in showing forth the beauty of the Church of God. Bishop Skaar relates, as a proof of Scheffler's zeal for Catholicism: "In 1662 he arranged that the festival of Corpus Christi should be celebrated with processions, drums and trumpets, and Scheffler had the doubtful honor of carrying the monstrance (the framework of gold or silver, in which the consecrated wafer or host is held up to view before the congregation). This festival had not been celebrated in Breslau since the time of the Reformation." It is difficult to understand a criticism of this kind. Would it have been more to Scheffler's honor if he had attempted to remain part Lutheran and part Catholic? This characteristic simply shows the integrity of his personality. He put his whole soul and being into that which he chose to be.

Landstad has made use of only two of Scheffler's

hymns, altho he speaks of him as "the beloved writer of excellent Jesus-hymns." *The Lutheran Hymnary* contains five—68, 169, 403, 445, 474.

69

God of eternal love.

It is not known who has written this hymn. (In regard to the melody, see No. 65.)

70

There is a safe and secret place.

—H. F. LYTE.

HE that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: My God, in whom I will trust" (Psalm 91:1-2). This hymn was first printed in *Lyte's Spirit of the Psalms*, 1834. It breathes the spirit of peace and rest in the Lord. The original has 5 stanzas. It is extensively used both in England and America.

71

We all believe in one true God.

Vi tro og trøste paa en Gud.—Landst. 12.

Wir glauben all' an einen Gott.

—M. LUTHER.

DURING the Middle Ages a short Latin version of the Creed was sung at the altar service. It was rendered in this manner: first the priest sang the words, "Credo in unum deum" (I believe in one God), then the choir continued, "Patrem omnipo-

tentem" (the Father Almighty)etc. Both the text and the melody were extensively used, and the hymn was called "Patrem," from the first word sung by the choir. In the 15th century this hymn is found with both Latin and German texts, also in a version with the German text only, under the title, *Das deutsche Patrem*. Following out this idea, Luther composed his famous hymn of three stanzas, "Wir glauben all' an einen Gott," printed first in *Walther's Geistliches Gesangbüchlein*, 1524. Luther's hymn is a free rendering. He has not attempted to include all parts of the Creed. Of the older German versions he has used only the beginning. But he has retained the same title as in the older versions: *Das deutsche Patrem*. It is based on the Nicene Creed. Luther says: "Patrem, that is, the articles of faith which were drawn up by the Council of Nice." Luther's hymn became popular at once and was sung at services after the sermon. Luther's German altar book prescribes: After the Gospel (chanted before the altar) the whole congregation shall sing the *Faith* in German: "Wir glauben all' an einen Gott." It was also used at funerals. The body was then lowered into the grave as the congregation sang the words: "Das Fleisch soll auch wieder leben" (All flesh shall rise again). It was thus used at the funeral of Frederick the Wise in 1525. Luther included it among 6 funeral hymns which he published in 1542. The hymn has found a place in almost all Lutheran hymnals. The Danish translation is very likely by Klaus Mortensøn, printed in his hymnal. But he has included more of the Creed than Luther's original, namely, "conceived by the Holy Ghost, suffered under Pontius Pilate,

descended into hell." He does not call his translation *Patrem*, but *Credo*. This holds also for a number of later versions. Miss Winkworth's English translation has also been varied somewhat for publication in *The Lutheran Hymnary*.

The melody is not by Luther, as some have thought. It dates from the Middle Ages. It is found in manuscripts from the 15th century with both German and Latin texts. One such copy is kept in the library of Breslau. Johann Walther modified the old melody to suit Luther's version of the text. It was arranged by Walther for four-part chorus.

72

Holy, holy, holy, Lord God Almighty.

"And they rest not day nor night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come" (Rev. 4:8).

—R. HEBER.

THIS is the best known and most popular of Heber's hymns. It was first printed in *Psalms and Hymns for the Parish Church of Banbury*, 1826, and the following year it was entered among the author's hymns for Trinity Sunday. In some hymnals it is listed as a morning hymn. The melody (Nicea) by J. B. Dykes was composed for the first edition of *Hymns Ancient and Modern*, 1861. It has much in common with the melody for "Wake, awake, for night is flying," by Philipp Nicolai. The name "Nicea" was given to this melody in memory of the Council of Nice, where the doctrine of the Trinity was finally established.

Reginald Heber was born April 21, 1783, in Malpas, Chesher, England, and was the son of Reginald Heber, the rector of Malpas, a minister of great learning and in possession of considerable wealth. The younger Reginald showed remarkable talents even at an early age. He wrote verses of merit as a child. His older brother, Richard, had a large library (some authorities say 150,000 volumes), and this gave Richard a splendid opportunity to satisfy his desire for knowledge. At the age of seventeen he entered Oxford, where he was educated at Brasenose College. Even during his first year at this institution he won the prize for his Latin poem, *Carmen Seculare*, and later the first prize for an English poem, *Palestine*, which has been called the best prize poem ever produced at Oxford, and has been given a permanent place in English literature. The outline was read to Walter Scott, and many of the striking expressions of the poem are due to his assistance. During his last year at the college he received another prize for his treatise, *The Sense of Honor*. Then he was given an appointment as Fellow of All Souls' College. Having completed his university education, he was ordained to the ministry and became pastor of Hodnet church, where he applied himself extensively to his literary work. He was assistant editor of the *Quarterly Review* and delivered several lectures of the famous *Bampton Lecture* series. He wrote all his hymns during his 16 years at Hodnet. He prepared a splendid collection of hymns arranged according to the Sundays and festivals of the church year. This collection was not published, however, until after his death. In 1822 he became preacher

at Lincoln's Inn, London. Heber took great interest in the affairs of India and studied diligently the geography and the conditions of that country. He often expressed the desire of becoming bishop of Calcutta. In 1823 this desire was fulfilled. He received the degree of doctor of theology before leaving England. During the three years of service as missionary bishop, he showed extraordinary perseverance in the work, great self sacrifice, and a never waning enthusiasm for his calling. He ordained the first native minister, Christian David. He made extensive journeys of visitation thru Bengal, Bombay, and Ceylon; later to Madras and Trichinopoli, where he confirmed 42 persons, April 3, 1826. At the close of this memorable day he went home to his lodging and, as was his custom, took a cold bath. He suffered a stroke of paralysis and died in the bathroom.

One hymnologist says regarding Heber's hymns: "The lyric spirit of Scott and Byron entered into our hymns thru the works of Heber." A richer rhythm was given to the stanzas of the old meter, as, for instance, in the martial air, "The Son of God goes forth to war" (L. H. 491), and the free meter which characterized the contemporary poetry of the times, was also introduced into hymnwriting, as in the hymn, "Brightest and best of the sons of the morning" (224). His hymns possess an unusual grace of diction and elegance. We do not find the peculiar Scriptural richness and forceful expression which mark the older hymns of the Church, nor the dogmatic power of the Latin hymns; but as pure, graceful spiritual poetry, they will continue to be a source of joy and edification for Christians. Heber's

hymns form a part of the finest and most charming poetry in the English language. After Heber's death the manuscript was found entitled, *Hymns, Written and Adapted to the Weekly Church Service of the Year*. This was published in London in 1827. It contains 57 of Heber's own hymns, 12 by Milman, and 29 by other authors. This hymnal is extensively used in England and America.

73

Come, Thou almighty King.

CHARLES WESLEY is mentioned in many hymnals as the author of this hymn, which is used extensively thruout the English speaking world. But it is not found in Wesley's collection of 1779. The meter is also different from that of Wesley's hymns. The hymn is found in a collection edited by Rev. Spencer Madan, in his 3rd edition, 1763. It appears there with the melody "God save the king" (America). George Whitefield had taken the hymn into a collection published by him at an earlier date. In that issue the hymn is called *An Hymn to the Trinity*. During the Revolutionary War, while the English yet controlled Long Island, the English troops one Sunday morning marched into a church and ordered the congregation to sing "God save the king." The congregation sang the melody of the Old Royal hymn, but the text with the following words:

*Come, Thou almighty King,
Help us Thy name to sing,
Help us to praise;
Father all glorious,*

*O'er all victorious,
Come and reign over us,
Ancient of days.*

The melody (Italian Hymn) was composed by Felici de Giardini, an Italian musician born 1716, in Turin, Italy, and died 1796, in Moscow, Russia.

74

Ancient of Days, who sittest throned in glory.

—W. C. DOANE.

THIS hymn of praise and prayer to the Holy Trinity was written in 1886 for the two hundredth anniversary of the city of Albany of New York state. In various hymnals the hymn begins with the second stanza of the original, namely: "O Holy Father, who hast led Thy children." (For notes on the melody, see No. 23.)

William Croswell Doane, son of the hymn writer, Bishop G. W. Doane, was born March 2, 1832, in Boston, Mass., and educated for the ministry in the Episcopal Church. From 1856 and on he served as rector at Burlington, N. J., Hartford, Conn., and Albany, N. Y. In 1869 he became bishop of Albany. Some of his hymns and poems were published in 1902. He wrote a number of treatises; among others may be mentioned the biography of his father. He received the degree of doctor of divinity from Oxford and the LL.D. degree from Cambridge.

75

Father most holy, merciful and tender.

O Pater, sancte, mitis atque pie.

—LATIN FROM THE 10TH CENTURY.

IN the British Museum there are two manuscripts which contain this hymn to the Trinity, from the 11th century. It was printed in many breviaries (Sarum, York, Aberdeen, Venice, and others). The printed text is also found in the works of Mone, Daniel, and Cardinal Newman's *Hymni Ecclesiae*. G. M. Dreves found it in a manuscript from the 10th century. There are 8 English translations. The one of the latest date is by Rev. Percy Dearmer, 1906—the version used in *The Lutheran Hymnary*. Percy Dearmer was born in London, 1867, and was educated at Westminster School and at Christ Church College, Oxford. He has served in London since 1891 as secretary of the London division of the Christian Social Union, also as preacher, author, and translator. He was a member of the committee which prepared *The English Hymnal* of 1906. To this edition he contributed several translations and a number of original hymns.

76

We all believe in one true God.

Wir glauben all' an einen Gott,

Vater, Sohn, und heil'gen Geist.

—T. CLAUSNITZER.

THIS hymn appeared first in the *Culmbach-Bayreuth Gesangbuch*, 1668, with the signature "C. A. D." In 1676 it was included in the *Nürn-*

berg Hymnal with Clausnitzer's name attached. The English translation is by Miss Winkworth as given in her *Chorale Book for England*, 1863. The oldest version of this melody is found in the *Darmstadt Gesangbuch* of 1699.

77

Praise the Rock of our salvation.

—B. WEBB.

THIS hymn was first printed in *The Hymnary*, 1872. Webb's authorized version appeared in *The Westminster Abbey Hymn Book*, 1883. The melody (Bethany) was composed by Henry Thomas Smart (1813-1879), organist in London. The hymn is found in a manuscript from 1530, the so-called *Luther Codex*, published in 1871 in Dresden by O. Kade, under the title *Der neugefundene Luther Codex vom Jahr 1530*. It was printed in Wittenberg in 1540 or 1541 in a pamphlet. In 1542 it appeared in the *Magdeburg Gesangbuch*, and in 1543 in *Klug's Geistliche Lieder*. In the latter edition the hymn has the following title: *A Children's Song, to be Sung Against the Two Chief Enemies of the Church, namely, the Pope and the Turk*.

*Erhalt' uns, Herr, by deinem Wort,
Und steur des Papst und Türken Mord.*

In 1520-1565 the Turks had overrun a large portion of Hungary and even besieged Vienna, so that the Germans had good reason to pray for protection from the Mohammedan hordes. In England, even, there was included in the church prayers

also a prayer for the liberation of these Christians from the yoke of the Turk. "Anti-Christ," says Luther, "is the pope and the Turk. The beast must have a soul and a body. The pope is the soul and the Turk is the body."

Benjamin Webb was born 1820, in London. He was educated in St. Paul's School and Trinity College, Cambridge. He was ordained to the ministry in 1843, and held various positions until 1862, when he became vicar of St. Andrews, Wells Street, London. In 1881 he became connected with St. Paul's Cathedral. Rev. B. Webb wrote and edited several theological publications and assisted in the preparation of two collections of hymns, namely, *Hymnal Noted*, 1851-1854, and *The Hymnary*, 1872. He has furnished a number of translations, and has composed a few original hymns. Among the latter is "Praise the Rock of our salvation," intended for use at the dedication of churches. Benjamin Webb died 1885, in London.

78

The Church's one foundation.

—S. J. STONE.

FOR other foundation can no man lay than that which is laid, which is Jesus Christ" (I Cor. 3:11).

This hymn was written in 1866 and printed the same year in *Lyra Fidelium*. It contained seven stanzas. Later a revised version of five stanzas was printed in *Hymns Ancient and Modern*, 1868. An enlarged edition of ten stanzas was published in 1885 for use in the Salisbury Cathedral. The hymn

is based on the third article of the Apostles' Creed: "The Holy Catholic Church; the Communion of Saints. He is the Head of the Body, the Church." This hymn was selected as the processional hymn for the great festivals of the year celebrated in Canterbury Cathedral, Westminster Abbey, and St. Paul Cathedral, London, 1888, when all the bishops of the Lambeth conference were gathered in meeting. The second redaction of the hymn (that of five stanzas) is found in all the leading English hymnals and has been translated into many languages. Gustav Jensen translated it into Norwegian for his *Utkast til ny salmebok for den norske kirke*. There are two Latin versions, the latest being, "Nobis unum est fundamen," by Rev. E. Marshall, 1882. (Concerning the melody, see No. 61.)

Samuel John Stone, the son of William Stone, an Episcopalian minister, was born April 25, 1839, in Whitmore, Staffordshire. He received his education at The Carterhouse and Pembroke College, Oxford. Being ordained to the ministry in 1862, he was called as curate of Windsor, and in 1870 to a similar office at St. Paul's, Haggerston, where he succeeded his father as vicar in 1874. In 1890-1900 he served in London as rector of All Hallows-on-the-Wall. Stone published *Lyra Fidelium*, 1866; *The Knight of Intercession and other Poems*, 1872; *Hymns*, 1886; *Iona*, 1898. He was a member of the committee which prepared *Hymns Ancient and Modern*. This famous work, in the latest edition, 1909, has nine of Stone's hymns. Rev. S. J. Stone died in Charterhouse November 19, 1900. His poems and hymns, together with a memorial written by F. G. Ellerton, were published in London.

His best hymns are graceful in form, Scriptural, of a strong faith, and clear. Three of his best hymns are found in *The Lutheran Hymnary*.

The following is the Norwegian translation by Gustav Jensen:

1. *Guds kirkes grundvold ene
er Herren-Jesus Krist;
født ved hans ord det rene,
hun er hans verk forvisst.
Han vilde hende tage
i naade til sin brud,
han vilde hende drage
ved korsets blod til Gud.*
2. *Utvalgt av slechter alle,
dog en i verden vid,
hør hendes løsen gjalde:
En tro, en daab, en strid!
Ett hellig navn hun nævner,
ett bord hun styrkes ved,
og mot ett haab hun stevner,
i stadig strid for fred.*
3. *Skjønt undrende man skuer
de saar hun bære maa,
et maal for fiendens buer
og for de ræve smaa.
Dog hellige derinde
staar vakt i natten lang,
snart saar og suk skal svinde
og blive morgensang.*
4. *Mens her hun nød og trængsel
har end at stride med,
hun venter fuld av længsel*

*paa evighetens fred,
til høit hun skal sig glæde
ved salig syn tilsidst,
naar stridekirken nede
blir seierskirken hist.*

5. *Dog er i aandens mening
alt her hun Herren nær,
har hellig, søt forening
med Herrens venner der.
I lykkelige alle!
I hellige hos Gud!
Han os til eder kalde
ved salig reisebud.*

79

Thou holy Church, God's city, shine.

Du hellige Guds Kirke her.—Landst. 249.

GAUDA Hierusalem dominum" is found in a small hymn book from 1526. It is in the Low German dialect: "Hierusalem, des louen stat," and is a paraphrase of the 147th Psalm. The author is unknown. It was translated into Danish by Hans Spandemager and was first printed in the *Malmö Hymnary*, 1533. This translation was taken up in *Thomissön's Hymnal*. It was revised by M. B. Landstad. (Regarding the melody, see No. 2.)

80

*By the holy hills surrounded.
Gottes Stadt steht festgegründet.*

—C. J. P. SPITTA.

THE original version of six stanzas was first printed in Leipzig, 1846, under the title: *Gottes Stadt*. It is based upon the 87th Psalm: "His foundation is in the holy mountains. The Lord loveth the gates of Zion more than all the dwellings of Jacob. Glorious things are spoken of thee, O city of God." (It was used in *Knapp's Ev. Luth. Hymn Book* of 1850 and 1865, and in the *Hannoverian Hymnary*, 1883.) The English translation is by R. Massie (see notes under No. 29), and was printed in his *Lyra Domestica*, 1864. The melody (Wachet auf, or Nicolai) was composed by Philipp Nicolai, who composed the famous hymn, "Wake, awake, for night is flying." He wrote also this melody for his hymn. It was printed first in *Nicolai's Freuden-Spiegel des ewigen Lebens* as the melody for "Wake, awake." This famous melody, which has been called the King of Hymn Tunes, is used in all Christian lands. It has been employed by eminent composers in the great musical compositions; by J. S. Bach in two of his cantatas, and by Mendelssohn in his overture to the oratorio *St. Paul*, and in his *Hymn of Praise*.

Carl Johann Philip Spitta was born August 1, 1801, in Hannover, where his father, Lebrecht Wilhelm Gottfried Spitta, worked as a bookkeeper and a teacher of French. He descended from a French family of Huguenots, which had settled in Brunswick. As the boy grew up he early exhibited a mild

and pious spirit. He was only four years old when his father died. The mother, who was a Christian Jewess, now had to shoulder the responsibility of giving the boy an education. She was an intelligent woman and a good mother. She desired above all that her son Carl should enter the university. But he was very sickly from his eleventh until his fourteenth year. Hence, she gave up the plan of having him study and secured for him a position as an apprentice watchmaker. This work did not satisfy the aspirations of the ambitious and pious youth, but he did not let his feelings in the matter be known to his mother, so as not to grieve her. He sought comfort and encouragement in reading the Bible and other good books, and by writing poetry. In the meantime a younger brother died while occupied with studies preparing for the ministry. Carl confided his desires to a friend, who came to comfort him on the occasion of his brother's death. It was with great joy that he accepted the offer of taking his brother's place in the gymnasium in Hannover. In the fall of 1818 he took up his studies, and with such zeal and enthusiasm that he completed the course at the gymnasium by Easter, 1821, and was ready to enter the university of Göttingen. His teachers at the university were decidedly rationalistic in their views. He completed his theological studies in 1824. Until 1828 he served as teacher in Lüne, near Lüneburg. In 1828 he was ordained to the ministry and became assistant pastor of Sudwalde. He was appointed assistant garrison and penitentiary pastor of Hameln on the Weser, in 1830. In 1837 he received the permanent appointment to this office. But the military authorities,

who had learned that Spitta was a pietist, refused to confirm the appointment. During the same year, therefore, he accepted a call sent to him from Wechold. On his birthday, August 1, 1847, he was installed as superintendent of Wittingen, Hannover; this was extended to include Peine in 1853; Burgdorf in 1859. On September 28, 1859, while working at his writing desk, he was stricken with heart failure and died in the course of about fifteen minutes.

Spitta began to write verses at the age of eight. During his stay at the university he wrote a great number of songs and poems and published a collection of folksongs for the laboring people. Among his companions at the university was Heinrich Heine, with whom he developed an intimate friendship. But when Heine, during a later visit in Lüne, where Spitta was engaged as teacher, began to scoff at the holy things in the presence of Spitta's pupils, this friendship came to a sudden close. During the latter part of his university career a decided turn had come over his spiritual life. His work of writing hymns began in earnest in 1824. At that time he expressed himself as follows: "I will sing no more as I have sung. I dedicate my life, my song, my love, to the service of my Lord. His love shall be the theme of all my songs. He gave me the gift of song and of melody; I will give it all back to Him. It is the duty of every Christian singer to sing praises worthily to God for His grace unto us." His most productive period as a hymn writer was during his stay in Lüne. During the still hours of the evening he would write his hymns and sing them to his harp or the piano. Later he

drew his inspiration for many of his hymns from the glorious nature scenes in the beautiful valley of the Weser. He was also inspired by his companionship with intimate friends in Hameln. During his later years, his ministerial duties took up all his time. He wrote very few hymns after the year 1847.

In 1833 *Pirna* was published, the first edition of *Psalter und Harfe*. This work had the subtitle, *Eine Sammlung Christlicher Lieder zur Häuslichen Erbauung*. The second and enlarged edition, which appeared in Leipzig the following year, gained a unique recognition and distribution among all classes of people. Year after year new editions appeared. The 55th edition was issued in Bremen in 1889. This matchless success led to the publication of a new collection: *Psalter und Harfe, zweite Sammlung*, etc., Leipzig, 1843. The second edition of this collection was printed before the year was over, and its 42nd edition appeared in 1887. A third edition of older and later songs (hitherto unpublished) appeared after Spitta's death. This was given the title: *Spitta's nachgelassene geistliche Lieder*, Leipzig, 1861. These hymns have a more subjective and individualistic character. The fifth edition of these appeared in Bremen in 1883. In 1890 a new edition of *Psalter und Harfe* was printed in Gotha. This included both parts, both the old and later hymns, and a biography of Spitta. It is chiefly thru his *Psalter und Harfe* that Spitta won the favor and love of the people. His hymns are noted for their noble and unaffected expression of thought. They are characterized by a childlike piety, deep Christian earnestness, and a fervent love for the Savior.

They are clear, simple, and of suitable length. Spitta's hymns have contributed in great measure towards awakening, renewing, enriching, and establishing the spiritual life of Germany and other countries, and have justly gained an extraordinary distribution among all classes of people.

In 1855 Spitta was created doctor of divinity by the university of Göttingen. He had a loving wife and seven children. Their home is pictured as a home of peace and song. During the evenings he would gather his family and their friends and sing his hymns and other songs, while the neighbors gathered near to enjoy the singing.

His son, Friedrich Spitta, born January 10, 1852, in Wittingen, Hannover, became a theologian and has since 1887 been professor of New Testament exegesis and practical theology at the university of Strassburg. He is especially known thru his work on liturgics. He is the author of several treatises, among which may be mentioned, *Luther and the Evangelical Service* and *Reform of the Evangelical Worship*.

81

Christ alone is our salvation.

By an unknown author. (For notes on the melody, see No. 20.)

82

Behold the sure Foundation-stone.

—I. WATTS.

THE stone which the builders refused is become the head stone of the corner. This is the Lord's doing; it is marvellous in our eyes" (Ps.

118:22-23. Matt. 21:42. See Matt. 16:18; Acts 4:11; Eph. 2:20; I Pet. 2:7). The hymn was printed in 1719 in the author's collection, *Psalms of David*. This hymn is not found in very many English hymnals. Just the same it is one of Watts' best productions and should be used especially on Reformation Day. (Regarding the melody, see notes on No. 20.)

83

Zion stands with hills surrounded.

—TH. KELLY.

AS the mountains are round about Jerusalem, so the Lord is round about His people from henceforth, even forever" (Psalm 125:2). This beautiful text forms the basis for the hymn. The hymn appeared first in *Thomas Kelly's Hymns on Various Passages of Scripture*, second edition, Dublin, 1806. A description of the melody will be found under No. 48.

Thomas Kelly, the son of an Irish judge of the same name, was born in Kellyville, Queens county, Ireland, July 13, 1769. It was his father's wish that the son should study law, so he entered Dublin University. One of the works which he read awakened his interest for Hebrew, and during the course of his study of this language, he was brought in closer touch with the Holy Scriptures. This led him again to read other works of a religious nature. He was especially impressed by a treatise written by the pious William Roumaine. Having completed his reading of Roumaine's work, Kelly determined to forsake the world and all its attractions and take

up the study of theology. His religious fervor developed at first into fanaticism, and his asceticism undermined his health, until he finally found peace and comfort thru faith in the grace of God thru Jesus Christ. In 1792 he was ordained to the ministry in the Episcopalian Church and began to proclaim the old Gospel of sin and grace, of salvation thru faith in Jesus Christ. He found a good friend and co-worker in the famous preacher Rowland Hill, who was also educated in the Church of England. Hill served for a time as traveling preacher in the western part of England and in Ireland. These two men were, however, soon to experience that such purely evangelical sermons did not please the leading men of the Episcopalian Church of Ireland. It did not harmonize with the viewpoint and requirement of the times. Rowland Hill and Kelly were forbidden by Archbishop Fowler to preach in his bishopric. In other words, they were suspended from the Episcopalian Church. But Archbishop Fowler could not forbid them to proclaim the Gospel. Thus Kelly became a so-called Dissenter preacher. He set up preaching places in Dublin and the surrounding districts, where he became the soul of the evangelical movement. He was met by strong opposition, not only from the archbishop and the clergy, but even from his own family. But in return he was loved by the common people and not the least by the poorer classes in Dublin. After some time he also gained universal recognition on account of his culture and thoro learning, but especially on account of his endearing personality, his sincere piety and humility, his charity work, and untiring zeal for the extension of the Kingdom of

God. At the age of 30 he was married to a young lady, who shared his spiritual views and who brought him a goodly fortune. Thomas Kelly is the Prince of the Singers of Erin. In 1802 he issued a *Collection of Psalms and Hymns Extracted from Various Authors*. This contained a supplement of 33 hymns written by himself. In 1804 he published 98 original hymns: *Hymns on Various Passages of Scripture*. During a number of years this appeared in several enlarged editions, until, in the last edition of 1854, there were 765 original hymns by Kelly. It is evident that, among so many original hymns, many are of lesser merit. But the greater number in this collection are of high rank. About 100 of them are in universal use. One hymnologist asserts that Kelly is at his best in the hymns of praise and in the hymns written in the more modern meter. His hymns are characterized by simplicity and natural expression. His hymns reflect in the main his charming personality; they are lyrical and Biblical. They are not so subjective as the great number of hymns of the Methodist school. Kelly was a talented musician and wrote melodies for all the various metrical forms used in his hymnal. He died of heart failure in 1855, at the age of 86. As he felt death approaching he exclaimed: "Not my will, but Thine be done." One of his friends read to him: "The Lord is my Shepherd." He whispered: "The Lord is my All." His last words. Later years have brought a new interest in Kelly's hymns, particularly on account of the many beautiful melodies furnished for them by Miss Havergal.

84

Lord of our life, and God of our salvation.

—PHILIP PUSEY, after Løwenstern.

Mægtigste Kriste, Menighedens Herre.

—Landst. 393.

Christe, du Beistand deiner Kreuzgemeinde.

—M. A. VON LÖWENSTERN.

THE English hymn by Pusey is written upon the basis of Löwenstern's German hymn "Christe, du Beistand," etc. The German hymn appeared in *Löwenstern's Symbola oder Gedenck-Sprüche*, etc., 1644. Philip Pusey rendered his version of this hymn as a contribution to *A. R. Reinagle's Psalm and Hymn Tunes*, Oxford, 1840. The hymn is found in all leading English and American hymnals.

"Mægtigste Kriste" in *Landstad's Hymnal* is a very good rendering of Löwenstern's German hymn. It is not known who made the Norwegian translation. It appeared first in *Pontoppidan's Hymnal* of 1740. It bears marks of having been composed during the Thirty Years' War (Skaar). (For notes on the melody, see No. 75.)

Philip Pusey was born June 25, 1799, and was educated in Christ Church College, Oxford. He was an elder brother of the famous Dr. Edw. B. Pusey, author and professor at Oxford University. Philip took his academic degree at Oxford, but in 1853 received also the honorary degree of D. C. L. (doctor of civic law). He died July 9, 1855.

Matthæus Apelles von Löwenstern was born April 20, 1594, in Neustadt, Silesia, where his father was a saddlemaker. The son became famous as a

talented musician, and in 1625 was given a position with Duke Heinrich Wenzel. Six years later he was appointed royal councillor and chamberlain. Later he entered the service of Ferdinand III and was by him raised to the nobility. Finally he became secretary of state under Duke Karl Friedrich of Münsterberg. He died April 11, 1648, in Breslau. In all he wrote about 30 hymns, several of which have been translated into English and other languages.

85

Be not dismayed, thou little flock.

Forfærdes ei, du lille Hob.—Landst., Am. El., 669.

Verzage nicht, du Häuflein klein.

—J. M. ALTENBURG.

JAMES MEARNS says: "Concerning the authorship of this hymn three different theories have been advanced, namely, first: that the hymn was written by Gustavus Adolphus; secondly, that the ideas were furnished by Gustavus Adolphus and were given metrical form by his army chaplain, Dr. Fabricius; thirdly, that the hymn was composed by J. M. Altenburg. The only foundation for the first theory lies in the circumstance that several old hymnals have called it *The Martial Hymn of Gustavus Adolphus*. The second theory is advanced in a hymnological work by Mohnike, but has very little foundation." The hymn was first printed in *Epicedion*, Leipzig (minus date, but very likely 1632), with the following title: *Königlicher Schwanengesang so ihre Majest. vor dem Lützen-schen Treffen inniglichen zu Gott gesungen*. It also

appeared in *Blutige Siegs-Crone*, Leipzig, 1633, with a similar title. In both these issues it appeared in three stanzas and without the author's name. In *J. Clauder's Psalmodiae Novae*, 1636, it has two added stanzas, but no authorship is given. But in *Jeremias Weber's Leipziger Gesangbuch*, 1638, the hymn has this title: *A soul-refreshing and comforting hymn, based upon the war-cry, "God with us," Sung by the Evangelical Army in the Battle of Leipzig, September 7, 1631, composed by Johann Altenburg, Chaplain of Gross Sommern, Thüringen.* The hymn has also here five stanzas. But only the first three stanzas are credited to Altenburg. The last two stanzas bear the note: "Additamentum ignoti." None of the contemporary writers have questioned the correctness of this designation. The hymn has been called *Gustavus Adolphus' Swan Song*. The following description by Dr. Koch explains how this happened: It was early morn, November 6th. The Catholics under Wallenstein and the Protestants under Gustavus Adolphus were drawn up in battle array upon the plain near Lützen. At daybreak the king called the chaplain, Dr. Fabricius, and ordered the soldiers together for worship. The whole army joined the pious king in singing this hymn: "Verzage nicht, du Haüflein klein." The king lay upon his knees in fervent prayer. A dense fog covered the plain. As the ranks were drawn for the attack, he ordered the musicians to play the hymn "A mighty fortress is our God," and "May God bestow on us His grace" (Landst. 28), which hymns the army sang with great spirit. The king mounted his horse, drew his sword and rode back and forth in front of the lines,

encouraging his troops. The fog lifted and the sun appeared. After a short prayer the king exclaimed: "Now forward to the attack in the name of our God"; and, shortly after, "Jesus, Jesus, Jesus, help me today to do battle for the glory of Thy holy name." Then with the war-cry, "God with us," repeated by the whole army, Gustavus Adolphus galloped at the head of his troops into the battle. He did not put on his coat of mail. When a servant brought it to him, he remarked, "God is my protector." The battle grew fierce and bloody. At about eleven o'clock in the forenoon the king was mortally wounded by a bullet. As he fell from his horse, he cried out: "My God, my God." The battle continued and the outcome for some time was doubtful. But as the twilight of evening settled upon the field of battle the Protestants had gained the victory for which they so fervently prayed in the morning.

Johann Michael Altenburg was born 1584, in Alach, near Erfurt. Having concluded his studies he was made teacher and precentor in Erfurt. In 1608 he became pastor of Ilversgehofen and Morbach; in 1611 in Trochtelborn; in 1620 in Gross-Sommern. All these places are in the neighborhood of Erfurt. During the war he fled to Erfurt. While there he heard the news of the victory at Leipzig September 7, 1631, and wrote this hymn, which is his best known production. In 1637 he became deacon of the church of St. Augustine, and the following year, pastor of St. Andrews of Erfurt, where he died, 1640. Altenburg was also a musician and composer. *Landstad's Hymnary* does not contain Altenburg's hymn, but it has been entered

into the supplement to the American edition. It has been translated by Fr. Hammerich, a Danish professor, who died 1877. This fine Norwegian translation is found in *Hauge's Hymnal*, in the hymn book of the former Norwegian Synod, and in *Gustav Jensen's Utkast til revideret salmebok for den norske kirke*. The melody was originally used for a folksong: "Was wölln wir aber heben an." As a hymn tune it was used for the first time in connection with a German hymn: *Ain schöns newes christlichs lyed; item die Zehen Gebot Gottes*, 1530 (Nutzhorn). It has always been connected with the hymn, "Kommt her zu mir, spricht Gottes Sohn." (Kom hid til mig enhver især, Landst. 576). The melody has found a place in nearly all the hymnals of the Northern countries.

86

Through the night of doubt and sorrow.

Igjennem nat og trængsel.

One is our God and Father (No. 468).

En Gud og alles Fader.—Landst. 536.

—B. S. INGEMANN.

NOW the God of patience and consolation grant you to be like-minded one toward another according to Christ Jesus. That ye may with one mind and one mouth glorify God, even the Father of our Lord Jesus Christ" (Rom. 15:5-6).

"Thru the night of doubt and sorrow," written by the Danish author Ingemann, 1825, appeared in print in *Høimesse-Psalmer*, with supplement, 1843. The English translation by S. Baring-Gould was published in *The People's Hymnal*, 1867.

No. 468 in *The Lutheran Hymnary* is a translation of Landstad's No. 536. Landstad's, again, is a condensed revision of Ingemann's hymn. Stanzas 4 and 1 of Ingemann's have been moulded into the second stanza of Landstad's version. Hence, in our *Lutheran Hymnary* we have two separate hymns derived from this one hymn of Ingemann's, Nos. 86 and 468. Landstad's cento of Ingemann's hymn has been translated by the Rev. Carl Døving. It may be added here that the author, Ingemann, revised the third stanza of the hymn for special use at the ordination of bishops. This is the first stanza of Landstad's and Døving's version (L. H. 468).

Bernhard Severin Ingemann, the son of the preacher, Søren Ingemann, was born 1789, in Falster, Denmark. When the son was only 11 years old, the father died, and the mother moved with the large family to Slagelse, where Bernhard attended the Latin school, and was ready to enter the university in 1806. In 1811 he published his first volume of poems, which were very favorably received. The following year new collections appeared; in 1814 the great epic, *The Black Knights*. With astonishing rapidity he produced a great number of dramas, after which he traveled thru Germany, France, Switzerland, and Italy. In 1822 he was appointed lector of Danish language and literature at the Academy of Sorø. In this beautiful and memorable place he spent the remainder of his days. For forty years he served in this pleasant work, enjoying a happy home life, and continually applying himself to the writing of poetry. Encouraged by Grundtvig, Ingemann, in 1824, began his

production of the historical novels: *Valdemar Seier*, *Erik Menved's Childhood*, *King Erik and the Outlaws*, *Prince Otto of Denmark*. All these follow in the main the style of Walter Scott's novels. These works have a religious tendency, but do not follow historical facts. Hence they were severely criticized by his contemporaries. But the novels were imaginative and picturesque, and gained great favor among the people of Denmark and also of Norway. In fact, they formed part of the most popular literature of the times. But it is chiefly thru his graceful and beautiful hymns that Ingemann will be remembered. His *Morgensalmer* appeared in 1822; *Høimessesalmer*, in 1825; the second edition with the supplement, in 1843. In 1854 he was given the task of finishing the work on *Salmebog til Kirke- og Husandagt*, compiled and edited by the ministerial conference at Roskilde.

87

Rise, ye children of salvation.

Op, I Kristne, ruster eder.—Landst., Am. Ed., 689.

Auf! ihr Christen, Christi Glieder.

—J. FALCKNER.

IT is claimed that this hymn was written during the author's student days at Halle, where the hymn appeared in *Geistreiches Gesangbuch*, 1697. It has eleven stanzas and the following title: *Encouragement to fight the spiritual battles*. It is a forceful and soul-stirring hymn. After it was given a place in *Freylinghausen's Hymnal* of 1704 it was extensively used, and has been taken up in a great number of hymn books. The Danish translation

is by H. A. Brorson. Our English version was furnished by Mrs. Emma Frances Bevan, the daughter of the preacher, Philip Nicholas Shuttleworth, the warden of New College, Oxford, later bishop of Chichester. She was born in Oxford, 1827, and in 1856 married R. C. L. Bevan, a wealthy banker. Mrs. Bevan has furnished several fine translations of German hymns. These were published in *Songs of Eternal Life*, London, 1858, and *Songs of Praise for Christian Pilgrims*, London, 1859.

The melody (Waltham or Gadesberg), by the German composer, Heinrich Albert (1604-1651), is taken from his collection, *Arien oder Melodyen*, 1642, and connected with the hymn "Gott des Himmels und der Erden" (Himlens Gud og Jordens Herre, God who madest earth and heaven, L. H. 544).

Justus Falckner, born November 22, 1672, in Langenreinsdorf, Saxony, was the fourth son of Daniel Falckner, a Lutheran preacher of the same city. Justus studied theology in Halle under A. H. Francke. Having completed his studies he, however, shrank from entering the ministry, fearing the heavy responsibilities attached to the office. Together with his elder brother, Daniel, who had lately returned from America, Justus, at Rotterdam, in 1700, became engaged in real estate business in Pennsylvania. The following year they sold 10,000 acres of Pennsylvania land to the preacher, Andreas Rudman, and other Swedes in the Manatawny district. This acquaintance with Rev. A. Rudman led to Falckner's decision to enter the ministry. On November 24, 1703, he was ordained in the Swedish Wicacoa church in Philadelphia. The officiating

pastors were Rudman, T. A. Björk, and Anders Sandel. He was called to the pastorate among the Dutch pioneers of the Manatawny district, near New Hannover, but shortly after he was appointed to take Rudman's place in the Lutheran congregations of New York and Albany. He labored there zealously and faithfully. In addition to these congregations he served temporarily the three congregations in New Jersey and two (Loonenburg and Neuburg) in New York state.

The records state that the New York charge became vacant. It is not definitely known whether this was due to Falckner's death or to his removal to some other charge. Michael Knoll, who became pastor in New York 1732, expressed the opinion that Falckner died in the year 1723. But from the ministerial records of the congregation it seems rather probable that he withdrew to another charge in New Jersey, where the work would be less strenuous.

Justus Falckner was the first Lutheran pastor to be ordained in America. Likewise, the catechism prepared by him is the first Lutheran book to be published on this continent. It was written in the Dutch language and published in New York in 1708 under the title: *Grondlycke Onderricht*, etc., and has a supplement of three hymns translated from the German.

88

Glorious things of thee are spoken.

—J. NEWTON.

THIS hymn appeared in *Newton's Olney Hymns, First Book*, 1779. It contained five stanzas and the following title attached, *Zion, or the City of God*. The hymn is based upon the 87th Psalm: "Glorious things are spoken of thee, thou city of God" (Psalm 87:3). In *The Lutheran Hymnary* the third stanza of the original is omitted. This hymn is considered one of the best in the English language. In many hymnals it has been abbreviated and revised in various ways. R. Bingham has translated it into Latin: "Dicta de te sunt miranda." (The melody has been discussed under No. 12.)

89

I love Thy kingdom, Lord.

—T. DWIGHT.

THIS hymn is Dwight's third version of the 137th Psalm. The original had eight stanzas. This third version is considered the best and is quite extensively used. It appeared first in a hymnal prepared by Dwight at the request of the General Association of Connecticut. This was a revised edition of Watts' *Psalms of David*, together with a metrical versification of several psalms omitted by Watts. This volume was published in 1800. The hymn is found in numerous English, Scotch, and Irish hymnals. In some it is printed in the original form, in others one or two stanzas have been omitted. The melody (St. Audoen) was composed by

Sir Robert Prescott Stewart of England (b. 1825—d. 1894).

Timothy Dwight was born May 14, 1752, in Northampton, Mass. He was educated at Yale College and graduated in 1769. He served as teacher at Yale from 1771 until 1777. He was ordained to the ministry in the Congregational Church and became an army chaplain, but in 1783 he accepted the pastorate of Fairfield, Connecticut. In 1795 he was elected president of Yale College. The students of Yale voted unanimously for his election. Dwight died January 11, 1817, in New Haven. He was a splendid type of a Christian American, a man of culture, of deep piety combined with a broad view of life. Dwight is best known as a theologian and a pedagogue. His writings are highly respected in England. In all he wrote 33 original hymns, of which number many are in extensive use.

During his early childhood he suffered an attack of smallpox. As a result of this he contracted a distressing disease of the eyes which at times caused him great pain. Very often he could not read or write for more than fifteen minutes at a time. Sometimes he could not read at all for days. He suffered in this manner for about forty years.

90

Lord, pour Thy Spirit from on high.

—J. MONTGOMERY.

THIS hymn is found in two of Montgomery's manuscripts. In one we are told that the hymn was composed January 23, 1833, for John Birchell, the rector of Newbury, Berks, who pub-

lished a collection of hymns in 1833. It appeared the same year in *Bickersteth's Christian Hymnology* and later in *Montgomery's Original Hymns*, 1853. In a few hymnals the first line reads: "Pour out Thy Spirit from on high." This has been a very popular hymn. The melody (Federal Street) was composed by Henry Kemble Oliver, an American composer, born 1800, in Beverly, Mass., and died in Boston, in 1855.

91

O Rock of Ages, one foundation.

—H. A. MARTIN.

HENRY ARTHUR MARTIN, minister, and the son of an English minister, was born July 30, 1831, in Exeter, and educated at Eton and Christ Church College, Oxford. In 1856 he became assistant pastor of Hollow, near Worcester; in 1858, vicar of Laxton and Moorhouse, Nottinghamshire, serving there until his resignation, in 1898. He wrote four hymns for *Church Hymns*, 1871, and among these is found the hymn "O Rock of Ages, one foundation." In 1904 he wrote a Passion hymn. These five hymns by this author are all in use.

The melody, by L. M. Lindeman, was composed for Grundtvig's baptismal hymn, "O lad din Aand nu med os være" (Landst. 39; L. H. 142).

92

Father, be Thy blessing shed.

—S. GILMAN.

THIS hymn, intended mainly for use at the ordination of ministers, was first printed in 1863. It appeared, somewhat changed, in *The Hymnal* of the Ohio Synod, published 1880.

The melody (Hollingside), by John B. Dykes (1823-1876), an English composer, was written for the first edition of *Hymns, Ancient and Modern*, 1861. It appeared there as the setting for C. Wesley's "Jesus, Lover of my soul." Hollingside Cottage was the name of Dyke's first family home near Durham.

Samuel Gilman was born February 16, 1791, in Gloucester, Mass. He was educated at Harvard University, receiving his degree in the year 1811. He served as Harvard instructor, 1817-1819. In 1819 he became pastor of the Unitarian congregation of Charleston, S. C., where he served until his death at Kingston, Mass., 1858. Three of Gilman's communion hymns have been given a place in several Unitarian and other hymnals.

93

How beauteous are their feet.

—I. WATTS.

HOW beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace; that bringeth good tidings of good, that publisheth salvation; that saith unto Zion, Thy God reigneth! Thy watchmen shall lift

up the voice: with the voice together shall they sing; for they shall see eye to eye, when the Lord shall bring again Zion. Break forth into joy, sing together, ye waste places of Jerusalem: for the Lord hath comforted His people, He hath redeemed Jerusalem. The Lord hath made bare His holy arm in the eyes of all the nations; and all the ends of the earth shall see the salvation of our God" (Isaiah 52:7-10).

These words of the prophet form the basis for this hymn. It was written in 1707 and printed first in *Hymns and Spiritual Songs*, with the title: *The Blessedness of Gospel Times; or The Revelation of Christ to Jews and Gentiles*.

The melody (Carlisle) was composed by Charles Lockhart, an English musician, b. 1745, d. 1815. Some authorities find the date of the melody in 1769; others in 1791.

94

Lord of the living harvest.

—J. S. B. MONSELL.

THIS hymn was printed first in *Monsell's Hymns of Love and Praise*, second edition, of 1866, and ordered for use at the ordination of ministers. In the present form the hymn is also found in *Monsell's Parish Hymnal*, 1873, and in his *Spiritual Songs*, 1875. In one hymnal of 1871 the hymn is somewhat changed and is there ordered to be sung at the meetings of the church "Guilds and Associations." Both editions of the hymn were authorized by the poet. This hymn is one of Monsell's best productions.

The melody (Arcadelt) was written by Jacques Arcadelt (1514-1555), a prominent composer of the Netherlands, who labored in Rome and in Paris. He wrote a great number of madrigals and chants.

John Samuel Bewley Monsell was born March 2, 1811, in St. Columbs, Londonderry, Ireland, where his father, Thomas Bewley Monsell, was archdeacon. John Samuel was educated in Trinity College, Dublin, and was ordained to the ministry in the Episcopalian Church and appointed assistant to Bishop Mant. Afterwards he served as chancellor of the bishopric of Connor and as rector of Ramoan. In 1853 he became vicar of Eghan and in 1870 rector of St. Nicholas, Guilzford. He died there in 1875 thru an accident, falling down from the roof of the church, which was undergoing repairs. Monsell wrote about 300 hymns. Of this number about one-fourth are in common use.

95

Lord of the Church, we humbly pray.

—E. OSLER.

THIS hymn appeared first in *Hall's Mitre Hymn Book*, 1836. It is listed there as a Pentecost hymn. The following year it was printed, slightly changed, in the author's *Church and King*. It is really a paraphrase on C. Wesley's hymn, "Thou Jesus, Thou my breast inspire," but the similarity is noticeable mainly in the last stanza. Osler's hymn is very widely used.

The melody (Burleigh) was written by Arthur Henry Brown, born 1830, in Brentwood, Essex,

England. He was an organist and professor in his native city.

Edward Osler was born 1798, in Falmouth. His parents were Non-Conformists, but their son joined the Episcopal Church. He was educated for the practice of medicine, first under Dr. Carvosse of Falmouth, and later at Guy's Hospital, London. For a time, from 1836, he was connected with the "Society for the Advancement of Christian Education." After 16 or 17 years of practice as a physician, he located in 1841 in Truro. Here he began literary activity as editor of the *Royal Cornwall Gazette* and as author of religious and secular writings in poetry and prose. In 1835 he edited, together with the preacher, W. J. Hall, *Mitre Hymn Book*. This contained 50 of Osler's hymns. He died March 7, 1863, in Truro.

96

In Thee alone, O Christ, my Lord.

Til dig alene, Herre Krist.—Landst. 16.

Allein zu dir, Herr Jesu Christ.

—J. SCHNEESING.

TRULY, my soul waiteth upon God: from Him cometh my salvation" (Psalm 62:1).

The hymn was printed in excerpt about 1540. It is found in Low German in the *Magdeburg Hymnal* of 1542, "Alleyn tho dy," and bears the superscription, *A Penitential Hymn*. The earliest issues of the hymn do not give the author's name. One of Schneesing's pupils, Marx Wagner, relates in his *Einfältiger Bericht*, etc., Erfurt, 1597, that Schneesing composed and wrote this hymn into the *Kirchen*

Agende, prepared by him in 1542 for his church in Freimar. In several South German hymnals the hymn is ascribed to Conrad Huber (Huaber), born 1507, who was a theologian from the Basel University, and pastor of St. Thomas Church of Strassburg from 1531. He died in 1545. But it is commonly accepted that Huber only undertook certain revisions of the hymn. In the oldest *Strassburg Hymnal*, where the hymn is found, there is no mention of the author. Luther introduced the hymn in the *Valten Babst Gesangbuch* of 1545. Since that time it has generally been included in most of the Lutheran hymnals of Germany, Denmark, and Norway. The first Danish translation was made by Hans Thomissøn, 1569. There are 6 or 7 English translations. The first English version was made by J. C. Jacobi, 1725, "In Thee, Lord Christ, is fixed my hope." The version adopted by *The Lutheran Hymnary* is that rendered by the Rev. A. T. Russell, 1851. (For notes on Russell's work, see No. 26.)

"Allein zu dir, Herr Jesu Christ" is the only hymn which we have from Schneeing. But it is immortal. It is quite commonly used during the confessional service and is very fitting for the occasion. In *Landstad's Hymnal* it is listed for use before the sermon at the morning service. The melody has also been ascribed to Schneeing, but it is more likely an adaptation of an older Roman Catholic melody. It was first printed in *Valten Babst's Geistliche Lieder* and has ever since been used in connection with this hymn.

Johannes Schneeing, with the cognomen Chyomusus, was born in Frankfurt am Main. Some

time before 1524 he was appointed as assistant pastor to Johann Langenheyn, who was in charge of St. Margaret's Church of Gotha and who, in 1522, had begun to proclaim the evangelical doctrine. Later, Schneeing became pastor in Freimar, near Gotha. He is mentioned as a very learned, able, and pious man. He was zealous for the proper care of the young and prepared a catechism for them. He carried on active educational work among his people, catechized the children at the public services, and instructed them thoroly. His pupil, Marx Wagner, relates that he taught the children many hymns and melodies which he himself had written and composed. Schneeing died 1567, in Freimar.

97

Before Thee, God, who knowest all.

Jeg staar for Gud, som alting ved.—Landst. 53.

—M. B. LANDSTAD.

THIS hymn was first printed in 1861 in *Landstad's Udkast til Kirkesalmebog*. The Scriptural basis for this hymn is as follows: First stanza, Ezra 9:6: "O my God, I am ashamed to lift up my face to Thee, my God: for our iniquities are increased over our head, and our trespass is grown up unto the heavens." Second stanza, Psalm 51:11: "Cast me not away from Thy presence; and take not Thy Holy Spirit from me." Third stanza, Luke 18:14: "I tell you, this man went down to his house justified rather than the other; for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted." Each stanza closes with the prayer of the publican: "Lord, have mercy

upon me!" The English translation adopted for *The Lutheran Hymnary* was rendered by the Rev. Carl Døving in 1909.

The melody is found in *Johann Walther's Stimm-buch*, used there as the setting for Luther's hymn, "Vater unser im Himmelreich" (L. H. 359). It has also been asserted that Luther composed the melody. It was printed in *Valten Schumann's Gesangbuch* of 1539 with Luther's "Vater unser." It is found in all the Lutheran chorale books which followed. J. S. Bach made use of it in his *Johannes' Passion*, and *Choralgesänge*. Mendelssohn introduced it into the *Sixth Sonata* for organ. In England the melody has been called "The Lord's Prayer." Other names are, "The Old 112th" and "Vater Unser." In England it was first printed in 1558 with Bishop Cox's versified paraphrase of the Lord's Prayer. The following year it was also set to the 11th Psalm. It is generally found in the leading English and American hymnals.

Magnus Brostrup Landstad was born October 7, 1802, in Maasø, Finmarken, where his father served as pastor at the time. Landstad was accordingly baptized in the "northernmost church in the world." In Oksnes he spent seven of his childhood years (from 2 till 9). Aside from the solitude, storm, and darkness, which prevailed in that region and oppressed the mind, war, hunger, and high prices often caused the ever increasing family to feel the lack of the very necessities of life. During his childhood occurred also the removal of the family from Oksnes to Vinje, Telemarken, October, 1811. The very next year was also a year of famine, 1812. All over the country the grain froze

and the people suffered intensely from the war and high prices. But from Vinje Landstad could also draw brighter memories. He spent his childhood amid natural scenes which, tho harsh enough in the winter, still in the summer were replete with magic inspiration, and these environments warmed his spirit and placed an indelible stamp upon the feelings and imagination of the future hymn writer.

He received his preparatory training from his father, and in 1822 he began his studies at the university. During the following year he took his master's examination and began the study of theology. When it became difficult for his parents to pay his expenses in Christiania, he was given a position as family tutor in Hadeland. The following year he returned to the university and continued his studies under the teachers Hersleb and Stenersen. In December, 1827, he passed the final examinations with the grade "laudabilis." His graduation sermon was preached upon the text in 1 Cor. 11: 28-29. In November, 1828, he was appointed resident vicar of Gausdal. The following year he was married to Vilhelmine Lassen, a daughter of Albert Lassen, the dean of Grau, in Hadeland. In 1834 he was appointed to the pastorate of Kviteseid, and in 1839 he became his father's successor as pastor of Seljord. In Kviteseid his income was very meagre, and sickness in his family further increased his difficulties. He was stricken with an attack of pneumonia and could not take over his father's charge until 1840. In Seljord he labored for eight years under the most trying circumstances.

In *Landstad's Sange og Digte* there are two memorial poems which date from his first year as

a student. These poems were written as a tribute to two of his brothers who passed away. Aside from the inner promptings in his own soul, Landstad's interest for hymn writing was awakened thru an interesting incident of which he himself relates the following: "Once during my student days I happened to walk by a house where an auction sale of books was in progress. The doors were open and I entered without having in mind to make any purchase. Just then a package of old books was offered. I made a bid of four cents, the deal was made, and I walked home with my package. It contained two volumes in leather binding. One was *Freuden-Spiegel des ewigen Lebens*, by Philipp Nicolai. On the last few pages of this book four of Nicolai's hymns were printed. The other book was *Arrebo's Hexaameron, The Glorious and Mighty Works of the Creation Day*. In that manner two splendid hymn collections, one German and one Danish-Norwegian, unexpectedly came into my possession. I was not acquainted with either of these works before. Nicolai's hymns appealed to me very strongly, and I at once made an attempt to translate them. 'Wachet auf, ruft uns die Stimme' was rendered into Norwegian in essentially the same form as it now has in the hymnal, 'Zions Vægter hæver Røsten.' The second hymn, 'Wie schön leuchtet der Morgenstern,' was given a free rendering. This hymn, 'Af Høiheden oprunden er,' was already used by our church thru *Kingo's Hymnary*. Later on, therefore, when it became my duty to prepare the hymn book for the church, I limited my work upon this hymn to a few minor changes in Kingo's version. My experience with these hymn

collections, I believe, gave me the first impetus in the direction of hymn writing. Furthermore, it gave me a deeper insight into the life and spirit of the old church hymns."

Landstad's first original hymn dates from his sojourn in Gausdal, "Ser jeg mig i Verden om" (Landst. 399). During his pastorate in Kviteseid he composed three hymns for the Reformation festival of 1837. Two of these were sung in his church on November 5 of that year: "O Kristenhed! i Nattens Stund" (Landst. 556) and "Herrens Raad ei Støv udgrunder." But, if Landstad had already in his student days gained an "insight into the life and spirit of the old church hymns," this deepened more and more as he began to delve into the works of the hymn writers of the Church. *Landstad's Hjertesuk* (Prayers) are the direct fruit of these studies. In 1841, shortly after moving to Seljord, he published *Hjertesuk til hver Dag i Ugen, Morgen og Aften, saa vel som ved andre Anledninger* (Prayers for Morning and Evening, and Other Occasions). This work has later been printed in a great many editions and has proved a blessing to many. Ten of these Prayers are written by Landstad. Among these may be mentioned the following: "Slukt er Dagens lyse Flamme" (Landst. 616); "Jeg ligger her i Vaande" (Landst. Norw. ed. only, 621). The rest of these prayers were rewritten by Landstad and given better form. Two years later seven of his hymns appeared in the periodical *Nor*. Five of these are original. There is a marked foreign element, however, in many of these hymns. It is apparent that Landstad at the time borrowed from the Danish poets. He had not yet fully ac-

quired the homelike and warmhearted tone which characterizes his later hymns. During his stay in Kviteseid he began to gather folk-songs. He completed the collection in Seljord and published it in 1853 under the title: *Norske Folkeviser*. This received much favorable mention from P. A. Munch and others. His work in the field of folk-song had great influence upon his development as a writer of hymns. Thus he learned to appreciate the force of that unaffected poetry which, by means of direct and simple words, is often capable of making the most profound impression upon the soul. He called forth from his harp deep-sounding and forceful tones, that struck a sympathetic chord in the hearts of his people. Thru the hymns which he published the attention of the church officials was directed to Landstad as the logical man for the work of preparing a new hymn book for the Church of Norway. In 1848 the church department of the government requested him to undertake this task.

He declined at first, because his pastorate in Seljord claimed so much of his time. It left him no opportunity for study and research in the vast field of hymnological literature which would necessarily require his attention. He therefore applied for the pastorate of Fredrikshald and was appointed in 1849. The church department had not, however, given up the plan for a new hymn book for Norway, especially since W. A. Wexels, a "prominent follower of Grundtvig," in 1849, also issued a hymnal which he desired should be considered as a "proposal for a new hymn book, submitted to the judgment of fellow-Christians." In 1852 Landstad was again called upon to undertake the task of pre-

paring the new hymnal. The same year he was granted an assistant in his pastorate, and on October 7th a royal resolution was passed, delegating to Landstad the work of preparing "an outline for a new church hymn book essentially along the lines of his previous plan." In 1855 Landstad published *Martin Luthers aandelige Sange, oversatte og med Anmerkninger ledsagede. Julesalmer, saadanne som de agtes foreslaaet til kirkelig Brug*, followed in 1856; and in the spring of 1861 appeared the long looked for *Kirke-Salmebog, et Udkast*.

Landstad's book was reviewed by *Morgenbladet*, one of the leading papers of Norway, in the issues of August and September, 1861. It expressed sincere appreciation of the hymnal, and voiced the hope that the church people of Norway would rally around it. But the article also expressed the conviction that the omission of certain hymns, and especially that the form of language employed in the book would prove a serious handicap in the way of its adoption by the congregations. This review gave the occasion for Landstad's reply, *Om Salmebogen*, first printed in *Morgenbladet* and later issued in book form. A few excerpts will suffice to show the trend of his defence: "If we are to get a new hymnal, we must meet on the common ground of faith in love. We must not cling to our preconceived notions; not let ourselves be influenced too strongly by our own tastes, nor by our own desires, as tho we were the only ones entitled to a hearing. We must concede that others may also have well-founded demands that ought to be considered. Again, it is the common observation that differences of opinion arise over minor matters;

but we must always hold fast to this principle: 'not to swerve a hair's breadth at any time from the true ground of faith' (at vi ei fra Troens Grund et Haarsbred viger nogen Stund). Even those who speak from the assurance of conviction and authority may often be grossly in error. A church hymnal has the lofty mission of serving as the medium of confession, of prayer, and of praise, during the service in the sanctuary, as well as in the home. We must offer something which will serve the congregation, something which will satisfy their longings and desires, and which will fulfil the lofty missions of such a publication. If we would simply take from the existing material all that which seems serviceable and useful and without further ado include it in our hymnal, then a book could very easily be manufactured. The very fact that the material is so vast in volume, makes our task difficult, because all of it is not pure gold." Concerning the qualifications of the one who is to prepare a hymnal, Landstad writes: "An intimate knowledge of hymn literature, poetic vision, and knowledge of language, especially the mother tongue. We must above all demand that our hymns possess the elements of poetic diction and true song. We must consider the historical and churchly elements, and the orthodox objectivity, which shows respect for church tradition and which appreciates the purity, clearness, and force of confession. But the sickly subjectivity, which 'rests' in the varying moods of pious feelings and godly longings, and yet does not possess any of the boldness and power of true faith—such as we find in Luther's and Kingo's hymns—this type of church hymn must be excluded. Finally,

we must also emphasize the aesthetic feature. Art must be made to serve the Church, to glorify the name of God, and to edify the congregation of worshipers. But it must always be remembered that art itself is to be the servant and not the master." This very scientific and earnest defence gained many friends for Landstad's work on the hymnal, but it did not, however, win universal sympathy for the new forms of expression which he had introduced into the language of the hymns. During the following years, Landstad thoroly revised his hymn book. In the course of this work about 30 of the more recent hymns were omitted and an equal number of the older hymns were included. Numerous changes in expression, however, were incorporated. In 1865 the revised work was submitted to a committee consisting of Bishop A. Grimelund, Prof. M. J. Monrad, Prof. R. T. Nissen, the pastor (later bishop) Jørgen Moe, and the associate pastor (later bishop) J. N. Skaar. The committee gave their opinion in 1867, and considered the matter again in 1868. Finally, on October 16, 1869, the book was authorized for use at the public services in all places where the congregations would so decide. By the close of the year 1870 *Landstad's Hymnary* had been introduced into 648 of the 923 pastorates in Norway.

On April 23, 1859, Landstad was appointed to the charge of Sandherred and labored there until 1876, when he sought release from his duties. He was granted a pension of 4,000 crowns. We quote the following estimate written on this occasion: "In consideration of Landstad's long and honorable

service in the ministry, and in recognition of his great merits as a writer of hymns and as editor of the hymn book, we have recommended for him a larger pension than any other pastor hitherto has received. The committee heartily endorses this and recommends: That the proposed pension for M. B. Landstad be granted." This pension was granted unanimously and without debate by the Storting in 1877. The golden wedding on May 6, 1879, developed into a grand celebration in honor of the aged hymn writer and his estimable wife. Innumerable presents, telegrams, and flowers were showered upon them from all parts of the country, and by all classes of people. Landstad died October 9, 1880, in Christiania.

We quote the following from *Skaar's Norse History of Hymns*: "Landstad's work in folk-song gave a decidedly Norwegian ring to his hymns, but he did not succeed in liberating himself entirely from his Danish patterns. . . . His hymns are marked by a popular tone, but they also possess pure warmth and earnestness and a churchly spirit. . . . In a masterly manner he restored the old hymns. Altho his hymns, in poetic flight, cannot rank with Kingo's, still in depth of feeling, in truth and sobriety of sentiment, in simplicity, in clear and open confession of that which is most precious to the heart of the Christian, in these Landstad's hymns rank equal to, if not above, the best in the possession of our Church."

98

Lord Jesus Christ, Thou highest good.

O Jesu Krist, from, mild og god.—Landst. 50.

Herr Jesu Christ, du höchstes Gut.

—B. RINGWALDT.

THIS hymn has been called one of the most beautiful table-hymns in the German language. It was printed 1588 ('89), in *Ringwaldt's Christliche Warnung*. It contained eight stanzas. In *J. Weber's Hymnal* of 1638 it has this superscription: *A Fine Song concerning the Forgiveness of Sins, Especially for Solace in Anguish of Conscience*. Another author says: "Here the penitent sinner is truly represented. May God give to all who are guests at His table, such believing hearts and such a penitent spirit as is portrayed in this hymn." Heinrich Müller said concerning the third stanza, that he shed tears whenever he sang these soul-stirring words. The words of this stanza also formed part of the daily prayer of the pious General Plötz, who was confined to the sickbed for three years before death came to relieve him. Altho the fear of God had always been uppermost in his heart, still he acknowledged that of himself he possessed nothing whereon he could stand before God on the day of judgment. Hence, this hymn was his favorite, and with its spirit in his heart and with its words upon his lips he departed "in faith from the world and took up his abode with God and the saints." Of the fourth stanza, Avenarius says that it is an effective remedy for the troubled conscience. He relates that he was once called

to visit a person who was stricken with anguish and who imagined that he could not find grace with God, because he had committed certain gross sins contrary to his own better knowledge. "With no manner of words was I able to comfort him," says Avenarius, "until I recited to him the fourth stanza of this hymn. Then he began to ask if it really was true as the hymn expressed it. When I managed to assure him of this, he said: 'Very well, on these words will I trust, and no devil shall again wrest them from my heart.' Some years later he told me that whenever this anguish of conscience attacked him, he would comfort himself with these words, and he requested that this stanza be sung at his burial" (Skaar).

In the Danish-Norwegian church there are four translations of this popular hymn. The version in *Landstad's Hymnal* is by Bertel Kristian Aegidius (Gjødesen), preacher, hymn writer, and translator, born 1673; became pastor of Varnæs, near Aabenraa; died in 1733. This translation was used also by Pontoppidan in his hymnal of 1740. Our English translation is by F. W. Young and was first printed in *The Family Treasury* in 1877. The fifth stanza of the original has been omitted. This is the case also in *Landstad's Hymnal*. Our melody was composed by the Rev. G. W. Torrance, an English preacher and musician, born 1835, and died in 1907. The Danish-Norwegian version has retained the meter of the original, and in *Landstad's Hymnal* it is sung to the melody, "Naar Tid og Stund den er forhaand," "Wenn mein Stündlein vorhanden ist" (L. H. 582).

99

O Thou that hear'st when sinners cry.

—I. WATTS.

THIS hymn is a part of Watts' paraphrase of the 51st Psalm, published in *Psalms of David*, 1719. The complete original is very seldom used, but the shortened form has found a place in numerous hymnals.

The melody (Hamburg) is based on a Gregorian church tune and has been arranged by the American church composer, Lowell Mason (1792-1872).

100

We stand in deep repentance.

—RAY PALMER.

THIS hymn appeared first in the Presbyterian hymnal, *Parish Hymns*, 1843. It was written in 1834, for the Passion season, and is a free version of a German hymn. The melody is by the French musician, Louis Bourgeois. It was first used for Clement Marot's paraphrase of the 130th Psalm: "Du fort de ma détresse" ("Jeg raaber fast, o Herre," Landst. 191; "O Lord, hear Thou my calling," L. H. 218). It is not possible to determine whether Bourgeois composed the melody or borrowed it from some other source. It has been claimed that the tune originally was a popular dance melody. It was arranged for chorus by the famous musician Claude Goudimel (ca. 1510-1572).

Ray Palmer, the son of Judge Thomas Palmer, Rhode Island, was born November 12, 1808, in Little Compton, R. I. He received his early edu-

cation at home. At the age of thirteen he was sent to Boston to work as a clerk in a dry goods store. His remarkable talents drew attention, and soon we find him as a student at Phillips Academy, Andover, where he completed the three-year course of study. He entered Yale and was graduated in 1830. Having completed the course at Yale, he took up the study of theology, one year at New York, followed by three at New Haven. He served for a time as teacher in the Ladies' Seminary at the latter place. He was ordained to the ministry and called to serve Central Congregational Church of Bath. While in this position he wrote some of his best hymns. In 1850 he was called to the First Congregational Church of Albany. Finally, in 1865, he was elected corresponding secretary of the American Congregational Union and removed to New York City. He served in this work until 1878, when he resigned and took a pastorate in Newark, New Jersey, where he died in 1887.

Ray Palmer left eleven works of poetry and prose. His hymns are of high rank and have been very popular. They were printed in the following issues: *Spiritual Songs for Social Worship*, by Thomas Hastings and Lowell Mason; *Spiritual Improvement*, 1839, later published under the title, *Closet Hours*, 1851; *Remember Me, or The Holy Communion*, 1865; *Hymns and Sacred Pieces*, etc., 1865; *Hymns of My Holy Hours, and Other Pieces*, 1868; *Voices of Hope and Gladness*, 1881. Dr. Palmer is one of the most prominent American hymn authors. His first hymn, "My faith looks up to Thee," written when Palmer was only 22 years

of age, is one of the finest hymns in the English language (See L. H. 456). The greater number of his hymns are in use in England and America. Many of them have found a place in English-Lutheran hymnals. His best hymns are truly Scriptural, artistic, and full of feeling, yet not sentimental. They are well suited for use in the congregations.

101

I Come to Thee, O blessed Lord.

Jeg kommer her, o søde Gud.—Landst. 54.

—M. B. LANDSTAD.

*Ich stell mich ein, O frommer Gott,
zu deinem himmlischen Gastgebot,
dazu du mich geladen hast;
hilf, dasz ich sei ein würrdiger Gast.*

Unverfälschter Liedersegen, Vierte Aufl., 1863.

THIS stanza, whose author is unknown, was translated by Landstad, who also wrote the remaining stanzas of the hymn.

The third stanza is based on the third verse of the 130th Psalm: "If Thou, Lord, shouldst mark iniquities, O Lord, who shall stand?" Also upon Psalm 19:12: "Who can understand his errors? Cleanse Thou me from secret faults." The fourth stanza points to the "Lamb of God which taketh away the sin of the world" (John 1:29), and cries out with the Psalmist: "Cast me not away from Thy presence; and take not Thy Holy Spirit from me" (Psalm 51:11). (Notes on M. B. Landstad may be found under No. 97.)

Our English translation is by the Rev. Carl Døving, 1910. (For notes on the melody, see No. 56).

102

Oppressed by sin, O Lord, to Thee.

Ich komme vor dein Angesicht.

—C. F. GELLERT.

THIS communion hymn was printed in *Geistliche Oden und Lieder*. This collection by Gellert contained 54 hymns, first edition, Leipzig, 1757. Our English translation is by the Rev. H. G. Trubert, 1898. There are two older English translations.

The melody dates from the Middle Ages. It appeared first in *Trutebul's Erfurter Enchiridion*, 1524, where it was used with Luther's hymn, "Aus Tiefer Noth schrei ich zu dir." Johann Walther gave it figured contrapuntal harmony in his *Geistliches Gesangbüchlein*, 1524. This melody is found in most of the Lutheran hymn books and has been given a place in many English hymnals. It is one of the classic church tunes. It was harmonized by Joh. Seb. Bach for his cantata, *Aus tiefer Noth*. It has also been ascribed to Luther.

Christian Fürchtegott Gellert, son of the minister, Christian Gellert, in Hainichen, Saxony, was born July 4, 1715. He first attended school in Meissen. After having completed his theological studies at the University of Leipzig, he served for a time as his father's assistant. The story is told that he had to make use of his sermon manuscript in the pulpit, as he could not depend upon his mem-

ory. This aroused dissatisfaction and criticism, because the practice of using sermon manuscripts was not in accord with the traditions of the Lutheran Church. Gellert then sought another vocation and resumed his studies at the university. He received his master's degree in 1744, and the following year was appointed lecturer in the faculty of philosophy, and in 1751, extraordinary professor of philosophy. He lectured on poetry, rhetoric, and moral philosophy. In 1761 he was offered a position as ordinary professor, but declined, since he did not feel strong enough. He always suffered from a weak constitution, and in his later years suffered much from hypochondria. Gellert died in Leipzig December 13, 1769.

As a teacher and as a man, Gellert was highly esteemed and loved by the students, both on account of his exceptional ability and on account of the keen interest which he showed toward his pupils, among whom were Goethe and Lessing. As an author and hymn writer, he gained considerable fame. His *Fables* (first series, 1746, second, 1748), spirited and humorous, won him universal recognition and gave him a place among the German classics. He ranks high also as a writer of hymns. He is, indeed, not free from the rationalistic, moralizing tendencies of his age; yet in general his hymns are Scriptural and characterized by deep Christian piety and pathos, in spite of the fact that many of them are more didactic than lyric. He always prepared to write his hymns thru fervent prayer. His *Geistliche Oden und Lieder* mentioned above appeared in many editions, and many of

these hymns have been translated into English and other languages. Fifteen of Gellert's hymns were translated by Birgitte Boye for *Guldberg's Hymnal*.

103

Lord Jesus, think on me.

—SYNESIUS.

SYNESIUS of Cyrene, born ca. 370, belonged to an ancient and renowned family. The family records dated back seventeen centuries. Synesius visited Alexandria, Constantinople, and Athens and came in touch with the Neo-Platonic philosophy. He soon gained widespread fame as a philosopher, orator, statesman, and patriot. When the Goths threatened his land and people, Synesius went to the court of Arcadius and sought to arouse the rulers to prepare to meet the coming danger. "The court indulged the zeal, applauded the eloquence, and neglected the advice of Synesius" (Gibbon).

When he was about forty years of age, he was converted to Christianity. In the year 410 he was chosen bishop of Ptolemais, much against his own will. He died in 430.

H. H. Räder, Ph. D., says that Synesius shows a mixture of Christian teaching and Neo-Platonic philosophy, but that he himself was conscious of the fact that he could not harmonize his philosophy with the doctrines of the Church. Many scholars have doubted his orthodoxy. Mosheim calls him a semi-Christian. Gibbon and Bingham believe that Synesius denied the resurrection of Christ. Chatfield says that the hymn, "Lord Jesus, think on me," shows that he was *not* a semi-Christian, and that he

did believe the resurrection of Christ. Julian agrees to the former, but holds that there is nothing in the hymn to show the latter. Many of the odes of Synesius have been translated into English. His life and poetry have of later years become the subject of increased interest and research.

104

Turn, Lord, Thy wrath away, in mercy spare us!
Vreden din afvend, Herre Gud, i Naade.

—Landst. 394.

Afvend fra os, o Herre mild.—Landst. 390.

—G. THYMUS.

Aufer immensam, Deus, aufer iram
et cruentatum cohibe flagellum,
nec scelus nostrum properes ad aequam,
pendere lancem.

THIS is the first stanza of the only Latin-Lutheran hymn which has been given a place in the Norwegian-Danish hymnals. Its oldest known source is the so-called *Vermanung an ganzen Deutsche Nation, widder den Türkischen Türannen. Durch Joachim Greff von Zwickau. Auch ein schöner Lateinischer Hymnus, zu beten umb verzeihung unser Missethat, zu Gott, Wittenberg, 1541.* It is also found, somewhat varied, in *Hymni aliquot sacri, etc., Collectore Georgio Thymo, 1552.* The title bears the note “*incerti auctoris,*” but a marginal reference added at the same time asserts that the hymn was composed by Geo. Thymus and revised by Philip Melanchthon. Wackernagel says that this hymn by Thymus is one of the grandest and most

stirring hymns that have ever been prayed or sung. It was translated into German in 1559, and this version, later rendered into Danish, was published in 1583. It retains the original meter of the Latin hymn as follows:

*Wend ab deinen Zorn, lieber Herr, mit Gnaden,
Und lass nicht wüthen deine blutge Rute,
Richt uns nicht streng nach unsern Missethaten,
Sondern nach Güte.*

In the Danish it appears in *Moltke's Aandelige Haandbog*, 1639, by an unknown translator:

*Vreden din affvend, Herre Gud, aff Naade,
Riset det blodige, som oss offuermaade
Plager saa redlig aff en Vredes Brynde,
Fordi vi synde.*

It appeared in *Kingo's Hymnal* as an evening hymn for Sunday Quinquagesima. The last two stanzas were in many churches sung after the sermon every Sunday during Lent. It fits best into the service on days of prayer together with the ancient church litany.

In *Landstad's Hymnal* there is also another translation, or rather a free rendering of "Aufer immensam," namely, "Afvend fra os, o Herre mild" (Landst. 390). This version follows Martin Møller's "Nimm von uns, Herr, du treuer Gott." It is written in a very different meter and was first published in *Meditationes sanctorum patrum*, etc., 1584. In this collection the hymn has the title: "Ein schön teglich Gebet, für allerlei Noth."

105

Father, Son, and Holy Spirit.

Jeg er frelst og dyrekjøbt.—Landst. 42.

Ich bin getauft auf deinem Namen.

—J. J. RAMBACH.

THIS baptismal hymn was first printed in the author's *Erbauliches Handbüchlein für Kinder*, Giessen, 1734. It contained seven six-lined stanzas and bore the title, *Erneuerung des Taufbundes* (Renewal of the Baptismal Covenant). Rambach set it to the melody "Wer weist wie nahe mir mein Ende" (Who knows how near my life's expended? Luth. H. 579). Our English translation, rendered by Dr. Charles William Schäfer, is not in the same meter as the original, and the sixth stanza is omitted. The Danish-Norwegian translation by Birgitte Boye is set to the melody, "Synge vi af Hjertens Grund," from the German "Singen wir aus Herzens Grund" (L. H. 110). This was published in *Guldberg's Hymnal*, 1778. The hymn is one of Rambach's best, and is extensively used thruout the Lutheran Church. There are three English translations. The melody used in *The Lutheran Hymnary* is by Melchior Vulpius, a German musician, born 1560 and died 1616, Weimar.

Johann Jakob Rambach was born February 24, 1693, in Halle. From his earliest youth he was taught to be obedient and God-fearing. His parents were both deeply influenced by the pietistic movement thru Spener. Rambach's father was a carpenter without sufficient means to permit the son

to take up regular studies. But as the boy showed extraordinary talent he was sent to the gymnasium at Glaucha. At fourteen years of age he left this institution and began work in his father's shop to assist his parents in providing for the family. The following year he sprained his foot so that he could not work for several months. Being advised by his physician not to return to the carpenter's trade, and encouraged by his parents to take up his studies again, he entered school once more in 1708 and showed such progress that he was permitted to enter the university in 1712. On account of a serious condition of hoarseness, from which he suffered since his birth, he planned at first to study medicine. But he was strongly advised that the church does not only need preachers, but teachers as well. He then entered in earnest upon his theological studies.

During the spring of 1719 he became ill and spent the summer as the guest of Duke Henkel at the latter's country home. He soon regained his strength. In August he visited Jena, in which city he was called to lecture at the university. He was also frequently called on to preach in the church. Both his lectures and his sermons drew large numbers. In the spring of 1720 he received his master's degree. In 1723 he returned to Halle, where he was appointed adjunct and inspector of the orphanage, later (1726) professor extraordinary; and at A. H. Francke's death, 1727, Rambach was made his successor as regular professor.

Rambach was esteemed very highly both as a professor and as a preacher. It has been claimed

that the jealousy of his fellow teachers at Halle caused him to leave his position there. In 1731 he received two calls; one from the Duke of Hessen, asking him to become principal theological professor and superintendent at Giessen; the other from Denmark to become German court preacher and theological professor at the University of Copenhagen. Rambach chose Giessen. Here he found conditions quite different from those at Halle. The people had but little sympathy with an earnest and living Christianity, and Rambach's activity was soon met with scoffing and opposition. It became a matter of continued grief to him that his preaching did not seem to bear any fruit. But he continued to work with untiring zeal. In 1734 he received a call from the newly established University of Göttingen, to become principal professor of theology. He felt inclined to accept this call, but yielded to the intense desire of the duke that he should remain. The following year he was stricken with a violent attack of fever. He realized that his end was drawing near, and it was his constant prayer that he might retain consciousness until the last. He died the 19th of April, 1735. His last words were, "I hold fast to Jesus, and I am prepared to go to Him." It has been asserted that Rambach died from intense sorrow and grief over his flock.

Rambach wrote over 180 hymns. They were published in *Geistliche Poesien*, Halle, 1720; *Poetische Fest-Gedancken*, Jena and Leipzig, 1721; *Erbauliches Handbüchlein für Kinder*, Giessen, 1734; *Geistreiches Haus-Gesangbuch*, Frankfurt and Leipzig, 1735; *Wunder der bis zum Tode des*

Kreutzes erniedrigten Liebe, Giessen, 1750. *Rambach's Geistliche Lieder*, containing 165 hymns, was published in Leipzig, 1844, by Dr. J. L. Pasig. Many of his hymns were taken up by the German hymnals of the 18th century. Many are still in use. There are fifteen of Rambach's hymns in English translation.

Rambach's hymns are characterized by depth of thought, combined with clearness of expression. They are thoroly Scriptural and churchly. Bunsen says that Rambach's hymns formed a beautiful and very necessary counteraction to the sentimental poetry of his time. And Dr. J. L. Pasig says: "Because his hymns flow out from a heart which is aflame with intense love of Jesus Christ, who alone can give that peace which the world cannot give, therefore they are also permeated by the spirit of the Holy Scriptures, and they speak no other language but the language of the Bible, in which Christ is the central figure and the guiding star."

106

Our Lord and God, O bless this day.

Lad denne Dag, o Herre Gud.—Landst. 43.

—J. N. BRUN.

THIS hymn is a free rendering of Bishop Brun's "Gud Fader, Søn, og Helligaand, vi for din Throne knæle." It appeared in five stanzas in *Evangeliske Sange*, Bergen, 1786. The hymn was revised for the *Evangelical Christian Hymnal*, 1797, and this version was made use of by Landstad. (Notes on J. N. Brun may be found under No. 46.) Our English translation is by G. T. Rygh

(stanzas 1 and 4) and by C. A. Døving (stanzas 2 and 3). The melody (Ein' feste Burg), by Martin Luther, was first published together with Luther's hymn "A mighty fortress is our God," the first edition published, 1529, in *Geistliche Lieder*, edited by J. Klug, Wittenberg. Since no copies are extant of this collection, the oldest known source is Johann Walther's manuscript book of voice parts for hymns dating from 1530.

107

Thine forever, God of love.

—MARY F. MAUDE.

THIS hymn was written in 1847 for the author's class of girls at the Sunday School of St. Thomas Church, Newport, on the Isle of Wight. It was printed in 1848 in *Twelve Letters on Confirmation*, also in *Verse Memories*. "Thine forever, God of love," is her most favored hymn. It contained originally seven stanzas, of which our version has omitted the last two.

Mary Fowler Maude, daughter of George Henry Hooper, of Stanmore, Middlesex, was born October 25, 1819, in London. In 1841 she was married to the preacher Joseph Maude, vicar of Chirk near Ruabon, and hon. canon for St. Asaph. Her hymns were published in the above mentioned *Twelve Letters on Confirmation*, 1848, and in *Memorials of Past Years*, 1852. (For notes on the melody for this hymn see No. 16.)

108

Father, Son, and Holy Ghost.

—C. A. DÖRING.

THIS confirmation hymn was first printed in the author's *Christliches Haus-Gesangbuch*, Elberfeld, 1821. "Vater, Sohn, und Heiliger Geist," has fifteen stanzas in groups, in different meters, arranged as follows: 1-3, hymn of prayer for the children, to be sung by the congregation; 4-7, to be sung by the parents and teachers; 8-13, prayer to be sung by the children; 14-15 to be sung by the congregation. Our present translation of stanzas 1-3 is by J. S. Stallybrass, 1859.

Stallybrass was born in Irkutsk, Siberia, where his father, who was a member of the London Missionary Society, was stationed. He resided for many years in Stoke-Newington, London, where he died, 1888. He translated a great number of hymns from the German.

The melody of this hymn is by Johann Rosenmüller, director of music, Leipzig and Wolfenbüttel, of the 17th century. The melody was composed in 1655 and later united with Albinus' hymn, "Straf mich nicht in deinem Zorn" (L. H. 522).

Carl August Döring was born January 22, 1783, in Mark-Alvensleben, Magdeburg. He attended school at Magdeburg, until his 19th year, when he went to Halle to study theology. He was disappointed in his studies under the influence of the rationalistic teachers, and his mind turned to the study of classic poetry. Having concluded his studies there, he served as a teacher in Waldenburg, in Silesia, and later in Magdeburg. Here he again

met the shoemaker, Ruben, of the congregation of the Moravian Brethren. He had stayed in his home during his school days in Magdeburg. In the religious gatherings, which now were conducted at the home of this shoemaker, Döring was brought to a deeper insight into Holy Scriptures and also to a true conversion and a living faith. The school at Magdeburg was closed by Napoleon in 1810. Döring then became family tutor in Helmsdorf, near Eisleben. In 1814 he was appointed afternoon preacher at St. Peter's Church, Magdeburg, and in 1815 he became archdeacon of St. Andrew's Church at Eisleben. There he carried on blessed work, visiting his parishioners, conducting Bible classes, and distributing sacred literature. In 1816 he was called to the pastorate of the Lutheran church at Elberfeld, where he made great progress in establishing the so-called "Mission Societies." On account of overexertion he began to suffer from lung disease, from which he died in 1844. He is one of the best and most prolific hymn writers of the 19th century. His hymns give expression to an intense love of the Lord, but many of them show signs of having been produced hastily and without much attention to detail. The greater number of his hymns were published in *Christliches Haus-Gesangbuch*, of which the first part appeared in 1821, and the second part in 1830. Döring wrote in all about 1,200 hymns. Three of them have been translated into English. In *Landstad's Hymnal*, No. 364 is by Döring.

109

Blessed Savior, who hast taught me.

—J. M. NEALE.

THIS hymn appeared first in *Neale's Hymns for the Young*, 1842, and had six stanzas. It is found in an abbreviated form in many hymnals. In some instances it has also been revised, the first line as follows: "Holy Father, Thou hast taught me." The melody (Ripley) was composed by Lowell Mason, American church musician. It is based upon an old Gregorian chant.

John Mason Neale, son of the preacher, Cornelius Neale, was born January 24, 1818, in London. He was graduated from Cambridge, 1840, and became Fellow at Downing College. Eleven times he won the Seatonian prize for religious poetry. He was ordained in 1841 and became warden of Sackville College, East Greenstead, 1846. Here he established the Sisterhood of Margaret, a school for nurses, which in time developed into an extensive institution including an orphanage, an intermediate school for young girls, and a reformatory at Aldershot.

Dr. Neale was an exceptionally active man, and his piety bordered on fanaticism. Thruout his life he had to struggle against poverty and poor health. His *Stories for Children* were written chiefly to gain the means of existence. He "wasted" his earnings in his charity work for others. Dr. Neale wrote many historical and theological treatises. But especially important is his valuable contribution to the treasury of church hymns. Besides furnishing many original hymns, he made a large num-

ber of splendid translations of Latin and Greek hymns and sequences. Of these, nineteen have found a place in *The Lutheran Hymnary*. Neale died in 1866 at the age of 44 years. His great service in the interest of church hymns will be more fully mentioned in a later paragraph.

110

Fear, my child, thy God and Lord.

Frygt, mit Barn, den sande Gud.—Landst. 13.

—B. PEDERSEN.

THIS hymn was originally printed together with another spiritual song, about the year 1608, under the following title: "*Tvende aandelige andægtige Sange, Odense Byes, mine gunstige gode geistlige og verdslige Øvrigheder med deres Menigheder til et ydmygt Taknemmeligheds Tegn, udi denne Forms Bekostning dediceret af B. Pedersen, K. ibidem*" (Kannik sammesteds). The author served as canon or minister in Odense or in some city in the district of Fyen. According to a resolution of the church, the fourth stanza of this hymn was to be sung after Baptism, and the fifth stanza before Communion. It has been extensively used in the parochial schools of the church and as a closing hymn on confirmation day.

111

My God, accept my heart this day.

—M. BRIDGES.

WITH my whole heart have I sought Thee: let me not wander from Thy commandments" (Ps. 119:10).

This confirmation hymn, used largely in England and America, appeared first in the author's *Hymns of the Heart*, 1848. In some hymnals it begins with the second stanza of the original, "Before the cross of Him who died." The melody (Evan) was written by the hymnwriter and composer, Rev. W. H. Havergal (1792-1842), who was a minister in the Episcopal Church of England and the father of Miss Frances Ridley Havergal.

Matthew Bridges was born July 14, 1800, in Maldon, Essex, England. He was educated in the Episcopal Church, but in 1848 joined the Church of Rome. During his latter years he resided in Canada. Among his more important works may be mentioned *Babbcombe, or Visions of Memory, with Other Poems*, 1842. His hymns were published in *Hymns of the Heart*, 1848, and in *The Passion of Jesus*, 1852. Many of his hymns were first brought into use in America thru *Henry Ward Beecher's Plymouth Collection*, 1855. Many of them are found in Roman Catholic and ritualistic collections. Bridges spent the latter part of his life in Quebec, where he died in 1893.

112

Hail to the brightness of Zion's glad morning.

—TH. HASTINGS.

THIS hymn was included in *Spiritual Songs*, published by the author in 1831. The melody (Wesley) was composed by Lowell Mason (b. 1792, d. 1872), an American musician and an earnest worker for the development of church song. His home and field of labor was Boston, Mass.

Thomas Hastings, son of Dr. Seth Hastings, was born October 15, 1784, at Washington, Litchfield county, Connecticut. Two years later the family moved to Clinton, Oneida county, N. Y. The boy showed marked musical talent at an early age, and thru intense private study in music he was able, at the age of 22, to begin giving lessons. Seeking a larger field, he moved to Troy in 1817, then to Albany, and in 1823 to Utica. Here he published a religious journal, where he gave expression to his ideas on church music. He began to draw attention to his work, and in 1832 he was called to New York City to take charge of several church choirs. There he labored for forty years, instructing church choirs, writing hymns, and composing melodies. He edited and published several collections of anthems and music books. Many of his hymns and melodies became very popular. His musical fame rests on the melody (Toplady) for "Rock of Ages." Hastings died in New York, 1872.

The collections published by Hastings include the following: *Spiritual Songs for Social Worship*, Utica, 1831-32; in this work he was assisted by L. Mason; *The Mother's Hymn Book*, 1834; *The Christian Psalmist*, N. Y., 1836; *Devotional Hymns and Poems*, 1850; besides *Musica Sacra*, *Church Melodies*, and other song collections.

113

The morning light is breaking.

—S. F. SMITH.

THIS mission hymn was written in 1832 and printed the same year in *Spiritual Songs*, published by Hastings. It has gained great favor and has been translated into many languages. The author himself relates that he has heard it sung in five or six different languages in Europe, Asia, and South America.

The melody (Morning Light) was composed by G. J. Webb (b. 1803, d. 1887), organist in Boston. It was first printed in *The Odeon*, a collection of secular melodies published by Webb and Mason, Boston, 1837. It appeared here as the setting for the song, "'Tis dawn, the lark is singing." As a hymn tune it was first employed in *The Wesleyan Psalmist*, 1842.

Samuel Francis Smith was born October 21, 1808, in Boston. He was educated at Harvard and Andover. He studied theology at the latter place. In 1832 he became preacher in the Baptist Church and associate editor of the *Baptist Missionary Magazine*. He also wrote several articles for the *Encyclopedia Americana*. From 1834 to 1842 he served as pastor at Waterville, Maine, and as professor of modern languages in Waterville College. In 1843 he removed to Newton, Massachusetts, where he became editor of the *Baptist Missionary Union*. He also assisted in preparing the Baptist hymnal, *The Psalmist*, where several of his own hymns were published. He published *Lyric Gems*, 1854, and *Rock of Ages*, 1870. Many of Dr.

Smith's hymns are sung in America and quite a few are in use in England. His best known hymn is "My Country, 'tis of thee," written in 1832, and sung for the first time the 4th of July, at a children's festival in Park Street Church, Boston. S. F. Smith died November 16, 1895.

114

Savior, sprinkle many nations.

—A. C. COXE.

SO shall He sprinkle many nations" (Isaiah 52:15).

The first part of this hymn was written on Good Friday, 1850. The hymn was completed the following year during the author's visit to England. The words came to him as he was walking near Magdalen College, Oxford. This is commonly accepted as Coxe's best hymn. It is also one of our best missionary hymns and is used as such in America and England. It was first printed in a collection of hymns published by the Rev. E. Hawkins, 1851, on the occasion of the jubilee festival of the "Society for the Propagation of the Gospel." The hymn was not taken up in the *American Episcopal Hymnary*. Coxe was himself a member of the committee drafting this hymnary, and he would not permit the committee to include any of his hymns in that collection. The melody (Love Divine) was composed in 1872 by G. F. LeJeune. It was originally written for C. Wesley's hymn, "Love divine, all love excelling."

Arthur Cleveland Coxe was born May 10, 1818, at Mendham, New Jersey. His father was

Dr. Samuel Hanson Coxe, a pastor in the Presbyterian Church. A. C. Coxe was educated at the University of New York, where he was graduated in 1838. Later he studied theology at the seminary of the Presbyterian Church and was ordained to the ministry 1841. He served for a time as pastor of Morisania, Hartford, and Baltimore. In 1863 he moved to Calvary Church, New York City. Two years later he was chosen bishop of Western New York with residence in Buffalo. Previous to this he had been chosen bishop of Texas, but did not accept the election. He died in Buffalo, July 21, 1896. Bishop Coxe was a prominent man of his time, a strong personality, and a prolific writer. His *Christian Ballads* have gained wider popularity than any of his other works.

115

Look from Thy sphere of endless day.

—W. C. BRYANT.

THIS hymn was written in 1840 for a mission festival. It was first printed in *Songs for the Sanctuary*, 1864. It has since been taken up in many hymnals in America and England. The melody (Halborn Hill) is taken from the English collection, *St. Alban's Tune Book*, printed 1865.

William Cullen Bryant, the first American poet of rank, was born November 3, 1794, in Cummingtown, Mass. He was educated at Williams College. He was called to the bar in 1815, and spent a few years as an attorney in Great Barrington. In 1825 he left his practice there and removed to New York City, where he became the editor of *The New York*

Review. He had already before this time written considerable poetry and had won fame thru his poem *Thanatopsis*, which was published in the *New York Review* in 1817. From 1829 he served for a number of years as editor-in-chief of *The New York Evening Post*. In this capacity he made several trips to Europe and various parts of America and sent extensive contributions to *The Review*. These were later published in three volumes. One volume containing his addresses was published in 1873. When the question of slavery became an issue, he came forward as an ardent abolitionist. A collection of poems printed in 1832 served to spread his fame both at home and abroad. A number of hymns written on various occasions thruout his life, were published in a private issue in 1865, under the title *Hymns by W. C. Bryant*. He wrote 25 hymns, of which the greater number are found in various hymnals of today. Bryant was a Unitarian. "His poetry, consisting mainly of short poems, is marked by warmth and beauty of expression, and bears the characteristics of a vigorous and sound peace- and liberty-loving spirit" (Adolph Hansen, Ph. D.). His complete works were published in four volumes in 1883-1884. Bryant died June 12, 1878.

116

Awake, Thou Spirit, who didst fire.
Wach auf, du Geist der ersten Zeugen.

—C. A. VON BOGATZKY.

THIS hymn was published in 1750, in the first edition of the author's hymns, under the title *Die Uebung der Gottseligkeit in allerley Geistlichen*

Liedern. The original of this hymn contained 14 stanzas dedicated to "The faithful workers in the Lord's vineyard for the blessed propagation of the Gospel thruout the entire world." Our translation of stanzas 1-3 and 5-8 was made by Miss Winkworth for her *Lyra Germanica*, 1855. These have been somewhat changed in the version of our *Lutheran Hymnary*. The melody (Adoro) was written in 1872 by Sir Joseph Barnby, an English church musician (b. 1838, d. 1896). He was the music editor for *The Hymnary*, published in England.

Carl Heinrich von Bogatzky was born September 7, 1690, on his father's estate near Militsch, Silesia. His father was a member of the Hungarian nobility and served as lieutenant-colonel in the Austrian army. During his youth Carl was employed as a page at the court of the Duke of Weissenfels. Later he was sent to Breslau to be trained for military service. There he was stricken with serious illness, which turned his mind toward his God and awakened in him the consciousness that the Lord wanted him in His service. Count Heinrich XXIV of Reuss-Köstritz offered to support him with funds for his university course. He began his studies at Jena in 1713 and continued at Halle in 1715. Before Christmas he received a message that his mother had died and that he must come home at once. At a service in which he took part before leaving Halle, he gained, according to his own words, a clear understanding of the doctrine of justification by faith. His father disowned him because he would not enter the army, and at Easter time, 1716, he was enrolled as a student of theology at Halle. During his stay there he wrote "for his

edification" his well-known work *The Golden Treasury*. His health failed and he suffered from hoarseness, which prevented him from taking up work as a preacher. But he spoke at private gatherings and produced a series of religious pamphlets. Among the latter may be mentioned, *Concerning True Conversion*. He wrote in all 411 hymns, which were published in 1771 in the third edition of *Die Uebung der Gottseligkeit*, mentioned above. A new edition appeared in 1844.

Bogatzky spent his last years at Halle. G. A. Francke gave him free sustenance at the orphanage. Years before Bogatzky had sold his property and donated the proceeds to the orphanage. He died in Halle, June 15, 1775. No. 710 in the American edition of *Landstad's Hymnal*, "O Frelser, som er Lys og Livet," was written by Bogatzky in 1725 during his visit with Duke Henkel of Pölzig, after having tried to find relief for his illness by taking treatments at the baths of Carlsbad. This hymn was translated into Danish by an unknown author. It appeared in *Pontoppidan's Hymnal* of 1740.

117

Jesus shall reign where'er the sun.

—I. WATTS.

WATTS' *Psalms of David*, published 1719, contained this hymn, which makes up the second part of his metrical version of the 72nd Psalm. The original has eight stanzas. In later hymnals it has been considerably abbreviated. It came into general use during the 19th century. It has gained in favor and popularity as the missionary spirit has

been aroused. It has been translated into many languages, even into Latin. This latter translation was furnished by R. Bingham, "Omnibus in terris, Dominus regnabit Jesus," published in 1871.

On Pentecost Day, 1863, many thousand Christian natives of Tonga, Fiji, and Samoa islands gathered for divine services in the shade of their fig trees. The king of the Islands and his chiefs and warriors took a leading part. It must have stirred the souls of these Christians to hear the many thousand voices unite upon the occasion and sing for the first time as a Christian people, this glorious hymn, "Jesus shall reign."

The melody (Duke Street) is the only melody ascribed to John Hatton of Warrington and St. Helen's (d. 1793). It was first published during the same year in *Boyd's Select Collection of Psalms and Hymn Tunes*. Hatton's name is attached to this hymn only in later editions.

118

Through midnight gloom from Macedon.

—S. J. STONE.

AND a vision appeared to Paul in the night: There stood a man of Macedonia, and prayed him, saying, Come over into Macedonia, and help us" (Acts 16:9).

This hymn was written for "The first Day of Intercession for Foreign Missions," 1871. (See notes under Nos. 78 and 97; author of the hymn, and composer of the melody.)

119

Spread, O spread, thou mighty Word.

Walte, fürder, nah und fern.

(Walte, walte, nah und fern).

—J. F. BAHNMAIER.

THIS hymn was first published in a special edition in 1827. In 1828 it was entered in the collection, *Kern des deutschen Liederschatzes*, Nürnberg. In 1833 it appeared with the first line, *Walte, walte, nah und fern*, published in *Bunsen's Versuch*. It is considered one of the best missionary hymns of the Church. Our English rendering is by Miss Winkworth. It was published in *Lyra Germanica*, 1858. It passed over into many Lutheran and other hymnals. (For notes on the melody, see No. 16.)

Jonathan Friedrich Bahnmaier, son of the pastor, J. C. Bahnmaier, Württemberg, was born July 12, 1774. He was educated at Tübingen, and in 1798 became his father's assistant. Later he served as deacon of Marbach on the Neckar, and moved in 1810 to Ludwigsburg, where he superintended a school for young women. In 1815 he was appointed professor of education and homiletics at Tübingen, but soon after had to resign from this position. In 1819 he became deacon and town preacher of Kirchheim-unter-Teck, where he rendered faithful and able service for 21 years.

Bahnmaier was an able preacher and intensely interested in the development of schools and missions. He was a member of the hymnary committee which prepared the *Württemberg Gesangbuch*,

1842. He delivered his last sermon in Kirchheim on the Tenth Sunday after Trinity, August 15, 1841. Two days later he conducted visitation services in Owen, and, while visiting the school in a nearby village, he was stricken with heart failure and brought back to Owen, where he died August 18, 1841.

120

From Greenland's icy mountains.

—R. HEBER.

THE following may be of interest concerning the origin of this hymn. In 1819 the king sent an appeal to the ministers of the Church of England to call for a mission offering on Pentecost Day for The Society for the Propagation of the Gospel. Rev. R. Heber, pastor of Hodnet, went to Wrexham to visit his father-in-law, Dr. Shirley, dean of St. Asaph and vicar of Wrexham. Heber was to speak in Shirley's church in Wrexham in the evening of Pentecost Day. On Saturday, Pentecost Eve, Heber was requested to write a hymn which could be sung at the services the following day. Heber sat down to fulfil this request, and had written three stanzas of "From Greenland's icy mountains" when Dr. Shirley came and asked to hear what he had written. Heber read the stanzas. Shirley was pleased with the poem and wanted to take the manuscript to have copies prepared, but Heber begged permission to add another stanza. Thus the grand finale was added, "Waft, waft, ye winds, His story." The famous missionary hymn was printed, and the next day it was sung in the Wrexham church for the first time. The hymn was printed in the July issue

of *The Evangelical Magazine*, 1821. In 1822 a correspondent sent Heber's hymn to *The Christian Observer* as evidence of the author's exceptionally poetic ability. This was in connection with a report of Heber's election as bishop of Calcutta. The article, however, together with Heber's hymn, was printed in *The Observer* for February, 1823. He was ordained bishop in June of the same year.

This hymn was published in *Heber's Works*, 1842, and has since been given a place in all the leading hymnals of the English speaking world. It has been translated into many languages. Dr. C. G. Barth rendered a German translation, which was published in *Geistliche Gedichte*, Stuttgart, 1836. There is a Latin translation by Arundines Cami. A Norwegian version was included in the American edition of *Landstad's Hymnal* (No. 715). This version is also found in *Gustav Jensen's Forslag til ny Salmebok for den Norske Kirke*.

The melody (Missionary Hymn), written by the well known American church musician, Dr. Lowell Mason (b. 1792, d. 1872), is one of the very few American melodies found in the leading English hymnals.

121

Hark! the voice of Jesus crying.

—D. MARCH.

THIS missionary hymn was written by the Rev. Daniel March, who was born in America, July 21, 1816. He was a member of the Congregational Church. A number of his hymns have been included in various hymnaries. He published several works,

among which the best known is *Night Scenes in the Bible*.

The melody (Deerhurst) was composed in 1859 for the hymn, "Lord, dismiss us with Thy blessing." James Langran, the composer (1835-1909), was the organist of St. Paul's Church in Tottenham. He wrote many hymn tunes, besides a considerable quantity of other forms of church music.

122

O God of God, O Light of light.

—J. JULIAN.

THIS hymn was written for John Goss' melody (Peterborough), published in *Mercer's Church Psalter and Hymn Book* for the music festival of the Sheffield Choirs, April 16, 1883. It was printed in the festival pamphlet. In 1884 it was included in *Horder's Congregational Hymns* and later in other hymnals.

123

Thou, whose almighty Word.

—J. MARRIOTT.

AND God said, Let there be light, and there was light" (Gen, 1:3).

Marriott's hymn was written in 1813. It was read by Thomas Mortimer, lecturer of St. Olave's, Southwark, at a meeting of the London Missionary Society, May 12, 1825. Together with Mortimer's address it was published in the June issue of *The Evangelical Magazine* for that year. It was printed also in *The Friendly Visitor* for July, 1825. In 1866 it was included in *Lord Selborn's Book of*

Praise. The *Lyra Britannica* took it up in 1867, and since it has been given a place in many hymnals wherever the English language is used. (For notes on the melody, see No. 73.)

John Marriott, son of Rev. R. Marriott, rector of Cottesbach, England, was born in 1780. He first attended school at Rugby and continued his studies at Christ Church College, Oxford, where he won a prize in one of the contests. Having completed his studies at Oxford, he served for a time as private tutor and house chaplain for the Duke of Buccleuch. Later, on the recommendation of the duke, he became rector of Church Lawford of Warwickshire. He remained in this position until his death. On account of his wife's ill health, however, he had to change his place of residence to Devonshire. From that place he served the congregations at Exeter and Broadclyst. He died March 31, 1825.

Marriott published a volume of sermons in 1818. Another volume of his sermons was published by his sons in 1838. He did not publish any of his hymns. Some were printed while he lived, but without his permission. Marriott was an intimate friend of Sir Walter Scott, who dedicated some of his works to Marriott, in memory of their friendship.

124

Arise, O God, and shine.

—W. HURN.

HURN'S hymn, "Rise, gracious God, and shine," was published in the first edition of his *Psalms and Hymns*. In the *Salisbury Hymn Book*, which appeared in 1857, the first line is changed to read,

"Arise, O God, and shine." The melody (Waterstock) was composed by John Goss (1800-1880). Sir John Goss studied music under Thomas Attwood and became his successor as organist of St. Paul's Cathedral, London, 1856-1872. Goss became a prominent church composer, editor of the *Parochial Psalmodie*, 1826, and music editor for *Mercer's Church Psalter and Hymn Book*, 1854.

William Hurn was born December 21, 1754, at Breccles Hall, Norfolk, England. He received a good classical education, and while yet a young man was called as teacher at the Free Grammar School of Dedham, Essex. In 1879 he entered the army, but the following year he was ordained to the ministry by Bishop Young of Norwich. He served as assistant in several places until 1790, when he was appointed vicar of Debenham. He resigned in 1822, and the following year was called to become the pastor of the Congregational church of Woodbridge, where he remained until his death, in 1829. *Hurn's Psalms and Hymns* were published in 1813. Of the 417 hymns in this collection, 264 are by Hurn. An enlarged edition was printed in 1824. This contains 420 of his original hymns.

125

O Spirit of the living God.

—J. MONTGOMERY.

MONTGOMERY wrote this hymn in 1823, and in the same year it was printed in pamphlet form for use at a meeting of The Auxiliary Mission Society for the West Riding of Yorkshire. The meeting was held in Salem Chapel, Leeds, on the

4th of June, 1823. The same year it was also printed in the August issue of *The Evangelical Magazine*. After having been thoroly revised by the author, the hymn was published in his *Christian Psalmist*, 1825, under the title, *The Spirit Accompanying the Word of God*. It is a very popular missionary hymn thruout all English speaking countries. The melody was first published in the *Nürnberg Gesangbuch*, 1676, where it occurs as the melody of M. Behm's hymn, "O Jesu Christ, meins Lebens Licht."

126

Unchanging God, hear from eternal heavens.

—S. J. STONE.

FOR the gifts and the calling of God are without repentance" (Rom. 11:29).

This hymn was written in 1885 for the East London Jewish Mission. It was printed in *Stone's Hymns*, 1886. The original contained eight stanzas. The fifth and sixth are omitted in the edition of our *Lutheran Hymnary*. The melody (Eventide) was composed by W. H. Monk for H. F. Lyte's hymn, "Abide with me! fast falls the eventide" (L. H. 552). In *Hymns Ancient and Modern* it is stated that this melody was composed by Monk in 1861, following a committee meeting of the editorial staff, which prepared the above mentioned hymnal. Stone was a member of this committee. *The Musical Times* for 1908 makes the statement that Stone composed this melody in 10 minutes, while giving a lesson on the piano. (This sounds more like fiction.) The composer's wife relates that this melody was composed during a time of deep sorrow. It was writ-

ten in her presence after they had viewed a glorious sunset. It is, therefore, reasonable to suppose that Monk, after the above mentioned committee meeting, *revised* the melody for the original edition of *Hymns Ancient and Modern*, where the melody first appeared in 1861. It is Monk's finest hymn tune and is known among Christians in all lands.

127

Lord, Thine ancient people see.

—E. HARLAND.

THIS hymn for Jewish missions was printed in *Harland's Church Psalter*, published in 1855. (For notes on the melody, see No. 63.)

Edward Harland was born 1810, in Ashbourne, Derby, England. He was educated at Wadham College, Oxford (B. A., 1831; M. A. 1833). He served as curate of Newborough, 1833-1836; of Sandon, 1836-1851; vicar of Colwich, 1851, and prebendary in Lichfield Cathedral, 1873. His *Church Psalter* was published in 1855. This contained 209 hymns. Enlarged editions appeared in 1863 and 1865. In 1876 he published a revised edition with a supplement. This edition contained in all 584 hymns, of which number 27 were written by Harland. He died June 8, 1890, in Bishton Hall, Colwich.

128

*Eternal Son of God, O Thou.
Christe cunctorum dominator alme.*

—FROM THE LATIN.

Du, dem der Himmel und die Erd' sich beuget.

(To be sung at church dedications.)

THE author of this hymn is unknown. The hymn is found in a Vatican manuscript from the eighth century, also in a ninth century manuscript in the library of Bern. It appears in three manuscripts and in one breviary from the eleventh century, kept in the British Museum. The hymn was translated into German by J. Rambach, and his version was again rendered into English by an unknown hand. The English version appeared first in *The Evangelical Lutheran Hymnal*, Columbus, Ohio, 1880. (For notes on the melody, see No. 36.)

129—130

Christ is made the sure foundation.

Christ is our cornerstone.

Urbs beata Hierusalem, dicta pacis visio.

—FROM THE LATIN.

ORIGINALLY this hymn had nine stanzas. It dates from the sixth or the seventh century. The Scriptural basis is as follows: I Pet. 2-5; Rev. 12; and Eph. 2:10. The author is unknown. The hymn is found in three manuscripts from the eleventh century, kept in the British Museum. Another manuscript dating from the same era is at St. Gall. The hymnologist, G. M. Dreves, published this hymn

from a tenth century copy. It has also been treated in the works of Mone, Wackernagel, and many others.

This precious and popular hymn had a place in a large number of breviaries in the Middle Ages. It was ordered for use at church dedications and the like. In places it is given complete, but very often it is divided into two sections, so that the last five stanzas make up a separate hymn, beginning: "Angulare fundamentum lapis missus Christus est." Out of this last section have been formed the two above mentioned hymns: No. 129 by J. M. Neale, and No. 130 by J. Chandler. Various versions based on the first four stanzas are found in some English hymnals. The one most commonly used is by Neale, "Blessed city, heavenly Salem, Vision dear of peace and love." Hymns based on the second section, however, are much more numerous. Opinion is divided as to whether the sixth and seventh stanzas of the original are of the same age as the rest of the hymn. These stanzas have therefore often been printed separately. The original text has, no doubt, undergone many changes. Many centos have arisen due to various methods of grouping and treating the stanzas of this hymn.

131

*Come Thou now, and be among us.
O beata Hierusalem, praedicandi civitas.*
(For church dedications).

—FROM THE LATIN.

DATING from the eleventh century, the manuscript copy of this hymn was published by Neale in *Hymnae Ecclesiae*, and also in a collection by Daniel. Neale's translation beginning, "Blessed city, Heavenly Salem, Land of glory, land of rest," was published in 1871. In *The Lutheran Hymnary* this hymn begins with the third stanza of the Latin original. Several hymnologists hold that the Latin original for this hymn is "Urbs beata Hierusalem," treated under Nos. 129 and 130.

132

*Built on the Rock the Church doth stand.
Kirken den er et gammelt Hus.*—Landst. 589.
—N. F. S. GRUNDTVIG.

WHEN Grundtvig prepared his *Sangværk til den Danske Kirke*, 1837, this famous hymn appeared in its first form. Later on, the author abbreviated and revised it. The melody, by L. M. Lindeman, was written specially for this hymn and was first published in *W. A. Wexel's Christelige Psalmer*, 1840. This melody and others by Lindeman were extensively used in Denmark before their introduction in Norway. The story is told of a Norwegian who heard this melody sung in one of the churches of Copenhagen. Upon inquiring for the author of the melody, his Danish friend an-

swered: "Do you not know this melody? It is composed by your own organist, Lindeman, of Christiania." It was Lindeman's first church melody, and, like Grundtvig's hymn, is one of the finest produced in the North. (For notes on Grundtvig, see No. 49.)

Ludvig Mathias Lindeman was born November 28, 1812, in Trondhjem. His first music teacher was his father, Ole Andreas Lindeman, organist at Our Lady's Church of that city. Having taken eksamen artium and commenced his theological studies, he was appointed to the position of organist in Our Savior's Church, Christiania. In this work he continued until his death, May 23, 1887. From 1849 and on he also served as professor at the theological seminary. In 1871 he published *Koralbog for den norske kirke*. Thru this work as well as thru all his work in general, Lindeman contributed greatly to the cause of good church song among the Norwegian people. It was stated at his funeral that he was the person who had taught the Norwegian people to sing. He certainly gave impetus to congregational singing thru his many and varied choral melodies. His melodies are to a large degree original. Some have been recast from older tunes. Lindeman's hymn tunes breathe a spirit of deep religious fervor, refreshing vigor, and partake of the character of the folk-tune. The latter explains to some extent their popularity (Bishop Dr. A. Chr. Bang). Lindeman's life and work will be treated more fully in a later section.

133

Here, in Thy name, eternal God.

—J. MONTGOMERY.

THIS stone to Thee in faith we lay" (for the laying of the cornerstone of a new church). This was originally the first line of the hymn, as it was written in 1822, for the laying of the cornerstone of Christ Church, Attercliffe, Sheffield. It was sung on that occasion October 30, 1822, and printed in November of the same year, in Montgomery's paper, *The Sheffield Iris*, together with a report of the festivities in Christ Church. It was also published in the author's *Christian Psalmist*, 1825, and in later works. The hymn is quite extensively used both in its complete and in its shortened form. The present version with the first line, "Here in Thy name," appeared first in *Hatfield's Church Hymnal*, published in New York City, 1872.

The melody (Vom Himmel hoch, or Erfurt) was first printed in *Valten Schumann's Geistliche Lieder aufs neu gebessert*, Leipzig, 1539. It was there used as a setting for Luther's Christmas hymn, "Vom Himmel hoch, da komm ich her" (L. H. 181). It is one of the most popular Lutheran melodies. J. S. Bach published it in several arrangements in his *Choralgesänge*. His best known arrangement is that found in his *Christmas Oratorio*. It is found in a large number of English hymnals and is also extensively used in Norway, Sweden, Denmark, Finland, and Iceland.

134

O Word of God incarnate.

—W. W. How.

FIRST printed in the *Supplement to Morell and How's Psalms and Hymns*, 1867, "O Word of God incarnate" has been given a place in numerous hymnaries in England and America. It is one of How's best hymns. The melody (Munich) was first published in *Meiningisches Gesangbuch*, 1693; later in *J. G. Störl's Choralbuch*, 1710. Mendelssohn made use of this melody in the oratorio *Elijah*. The melody for "O Gud, du fromme Gud," "Ach Gott, verlass mich nicht," "O God, Thou faithful God" (L. H. 457), is a variant of this melody (No. 134). Johann Georg Christian Störl (1676-1743) was concertmaster and court organist for the duke of Württemberg. He wrote a great amount of church music and many motets and hymn tunes.

William Walsham How, born Dec. 13, 1823, in Shrewsbury, England, was educated at Wadham College, Oxford (B. A., 1845). He was ordained to the ministry in the Episcopal Church in 1846 and served as curate of St. Georges, Kidderminster, and Holy Cross, Shrewsbury. In 1851 he became rector of Wittington; 1879 rector of St. Andrews, Under-shaft, and ordained assistant bishop for East London. In 1888 he was made bishop of Wakefield. He died in 1897. He wrote *Commentaries on the Four Gospels*; *Plain Words for Children*; *Lectures on Pastoral Work*; *Sermon Collections*; *Three All Saints Summers and Other Poems*. Besides these works he wrote between fifty and sixty hymns, which were published in *Psalms and Hymns*, 1854. Al-

most all of these are in common use. His hymns are marked by exceptional rhythm and melody and are filled with deeply religious sentiment. They are simple and Scriptural—popular—in a good sense. Many of his best hymns are found in *The Lutheran Hymnary*.

135

Father of mercies, in Thy Word.

—ANNE STEELE.

HOW sweet are Thy Words unto my taste;
yea, sweeter than honey to my mouth”
(Psalm 119:103).

This hymn was first published in *Poems on Subjects Chiefly Devotional*, 1769, and in the enlarged edition of 1780. Originally it contained twelve stanzas. The six-stanza version appeared first in the *Bristol Baptist Collection*, 1769. It is one of Anne Steele’s best hymns and is very popular in England and America. “The statutes of the Lord are right, rejoicing the heart: the commandment of God is pure, enlightening the eyes” (Psalm 19:8). (For notes on the melody, see No. 111.)

Anne Steele, born 1716, was the daughter of William Steele, a lumber merchant, who served without pay as Baptist minister of Broughton, Hampshire, England. Anne Steele was a talented writer and began writing poems at an early age. But she would not permit any of her poems to be published until 1757. On the 29th of November of that year her father entered the following in his diary: “Today Nanny sent part of her compositions to London to be printed. I entreat a gracious

God, who enabled and stirred her up to such work; to direct it and bless it for the good of many . . . I pray God to make it useful, and keep her humble." Her *Poems on Subjects Chiefly Devotional*, by Theodosia, were published in 1760. Miss Steele was injured in childhood and lived the rest of her life as an invalid. She also suffered much from nervousness, and confinement to her room, and was often helpless in her bed. Her lover was drowned while bathing, not long before the day fixed for their wedding. But she bore it all patiently and did not waver in her Christian trust. After her death a new edition of her *Poems*, together with a third volume, was published by Rev. Dr. Caleb Evans (Bristol, 1780), who wrote a preface to the work. In these three volumes there are 144 hymns, 34 versifications of Psalms, and 30 other poems. Sixty-two of her hymns were given place in the *Bristol Baptist Collection* of 1769. In this volume her hymns are distinguished by the letter "T" for "Theodosia." After that period Miss Steele's hymns have been found in all leading English hymnals. No other hymn writer of the Baptist Church has ever written hymns that rank with hers. Her hymns are in more extensive use among other denominations than those of any other Baptist writer. Her hymns are marked by simplicity of expression, deep piety, evangelical spirit, and they breathe an intense love for the Lord Jesus Christ. She prefers to sing of the suffering Savior, and many have criticised the somewhat melancholy and affectionate tone which is characteristic of many of her hymns. There is, indeed, not very much variety in her poetry. Anne Steele died in November, 1778. Among her last

words upon her deathbed was, "I know that my Redeemer liveth."

136

*Thy Word, O Lord, like gentle dews.
Dit Ord, o Gud, som Duggen kvæger.*

—Landst., Am. Ed., 635.

Dein Wort, o Herr, ist milder Thau.

—C. B. GARVE.

I WILL be as the dew unto Israel; he shall grow as the lily, and cast forth his roots as Lebanon" (Hosea 14:5).

"For the Word of God is quick, and powerful, and sharper than any twoedged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discernor of the thoughts and intents of the heart" (Hebr. 4:12; also Matt. 2:2).

"Thy Word is a lamp unto my feet, and a light unto my path" (Ps. 119:105).

"The Lord is my light and my salvation" (Ps. 27:1).

The original version appeared first in *Garve's Christliche Gesänge*, Görlitz, 1825 (seven stanzas). It was given a place in *Geistlicher Lieder-Schatz*, Berlin, 1863; also in *Hymn Books for Hannover and Saxony*, 1883, and others. It is one of Garve's best and most popular hymns. Miss Winkworth translated the first three stanzas for her *Lyra Germanica*, 1855. The Norwegian translation is by Casper Johannes Boye, born December 27, 1791, Kongsberg, and died as chaplain of the garrison at

Copenhagen, July 6, 1853. The composer of the melody is not known.

Carl Bernhard Garve was born January 24, 1763, in Jeinsen, near Hannover, where his father was a farmer. He was educated in the schools of the Moravian Brethren at Zeist, Neuwied, Niesky, and at the Seminary of Barby. In 1784 he was appointed teacher at the pädagogium of Niesky, and five years later at the institution at Barby. Later he was ordained and served as minister in congregations of the Moravian Brethren—from 1799 in Amsterdam, from 1801 in Ebersdorf, in Berlin, 1809, and in Neusalz an der Oder from 1816. In 1836 he retired from the ministry and spent the last years of his life in Herrnhut, where he died June 21, 1841.

Garve was one of the most prominent hymn writers among the Moravian Brethren. All his hymns are aglow with intense love for the Savior. They are Scriptural and are characterized by beauty of expression. Many of his hymns are extensively used in the Lutheran Church. Thirty-six were included in the *Berlin Hymnary* of 1829. Most of Garve's hymns were published in his *Christliche Gesänge*, Görlitz, 1825, containing 303 hymns; and in *Brüdergesänge*, 1827, with 65 hymns, especially intended for the Moravian Church.

137

God's Word is our great heritage.

Guds Ord det er vort Arvegods.—Landst. 44.

—N. F. S. GRUNDTVIG.

IN the collection of hymns, *Salmer ved Jubelfesten*, 1817, Grundtvig also published his "free Danish version" of Luther's "Ein' feste Burg ist unser Gott" (A mighty fortress is our God), which contained four stanzas. Grundtvig added a fifth stanza of his own. This present stanza has, in later Norwegian and Danish hymnals, been given a place as a separate hymn. It is used as the closing hymn of the service and at church festivals. (For notes on Grundtvig see No. 49.) The English version in *The Lutheran Hymnary* is by O. G. Belsheim, 1909.

*God's Word is our great heritage,
And shall be ours forever;
To spread its light from age to age
Shall be our chief endeavor;
Through life it guides our way,
In death it is our stay;
Lord, grant, while worlds endure,
We keep its teachings pure,
Throughout all generations.*

138

Lord, keep us steadfast in Thy Word.

Hold oppe, Gud, hos os dit Ord.—Landst. 29.

—M. LUTHER,

*Erhalt uns, Herr, bei deinem wort,
Und steur des papsts und türken mord,
Die Jesum Christum deinen Son
Wollten stürzen von deinem tron.*

*Beweis dein macht, Herr Jesu Christ,
Der du herr aller herren bist:
Beschirm dein arme Christenheit,
Dass sie dich lob in ewigkeit.*

*Gott heilger Geist, du tröster wert,
Gib deinem volk einrlei sinn auf erd,
Steh bei uns in der letzten not,
Gleit uns ins leben aus dem tod.*

THIS hymn is found in a manuscript from 1530, the so-called *Luther Codex*, published by O. Kade, 1871, Dresden, under the title: *Der neugefundene Luther Codex vom Jahr 1530*. The hymn was printed in Wittenberg, 1541 or 1542 in pamphlet form. It was included in the *Magdeburg Gesangbuch* of 1542 and in *Klug's Geistliche Lieder*, published in 1543. In the latter it bears the following title: *A Song for Children, against the pope and the Turk, the two arch-enemies of Christ and His Church*.

Some have advanced the claim that Luther wrote this hymn in 1541, when *Admonition to Prayer against the Turks* appeared, containing many expressions found in the hymn. But it was chiefly during the years 1522-1529 that the Turks threatened Germany. The Sultan, Suleiman II, who ascended the throne in 1520, subdued a part of Hungary and conquered Rhodes in 1522. The Turkish hordes swept over the boundaries of Aus-

tria and laid the country waste to such an extent that it was said the grass did not grow where the Turks had passed. In 1529 they besieged Vienna and planted their standards outside the city walls. During that same year the pope made a determined effort to destroy the work of the Lutheran Reformation. There are, therefore, good reasons for assuming that Luther, at this time, 1528-1529, wrote the two hymns, "A mighty fortress is our God," and this hymn (kinderlied) against these two dangerous opponents of the Reformation. "Anti-Christ," says Luther in one of his *Table Talks*, "is the pope and the Turk. The living beast must have both soul and body. The spirit, or the soul, of anti-Christ, is the pope; the flesh, or the body, is the Turk. The latter attacks and tries to destroy the Church of God, bodily. The pope tries to do this spiritually, but also in a bodily sense, by hanging, burning, and murdering the witnesses of the Lord."

In 1529, however, the Turks suffered their first serious defeat, their advance was halted, and after suffering great losses they withdrew from Vienna. Turkish bands continued yet for many years to plunder the German border states, so that they still for some time had to be reckoned with as a source of grave danger. Thus we find that even as late as 1565, in England, there was included in the general church prayer also a petition for the Christians harassed by the Turks. In a document of 1548 there is a recommendation to the effect that the words in Luther's hymn concerning the outrages of the pope and the Turk be changed to "Satan's wiles and might."

It was natural that Luther's hymn should arouse great indignation among the Catholics. In the districts under Catholic control, this hymn was strictly prohibited, in some places even the death penalty was ordered. On May 10, 1631, General Tilly entered Magdeburg and massacred the inhabitants. The streets were literally covered with the dead and dying. A group of school children, singing Luther's hymn, came marching across the marketplace. They were promptly cut down and cast into the fire by Tilly's soldiers. It has been said that Tilly later repented of this deed, and that success did not attend his campaign after the day of this massacre. The fall of Magdeburg was celebrated by the pope with great festivities.

The many later additions to this hymn show that it gave fitting expression to the desires and longings of evangelical Christianity. Two stanzas were added by Justus Jonas. Several others have also written additional stanzas to it. As mentioned above, a document of 1548 suggested a change in the text referring to the pope and the Turk. This change was not put thru, however, before *Freylinghausen's Geistreiches Gesangbuch* appeared, in 1714. The Danish-Norwegian hymnals of Thomissøn, Kingo, and Pontoppidan follow the form of the original together with the stanzas added by Justus Jonas. Landstad revised the first stanza for his hymn book. Our English version of Luther's original is by Miss Winkworth, 1863. The hymn was first translated into English by R. Wisdome and appeared in *Daye's Psalter*, 1560, "Preserve us, Lorde, by Thy deare Worde." This has one added stanza. There are at least fourteen English versions of this hymn.

The melody appeared first in *Babst's Geistliche Lieder*, 1543, a free rendering of the melody for the ancient Latin hymn, "Veni, Redemptor gentium" (Kom, du Folkefrelser sand, Come, Thou Savior of our race, L. H. 186). This hymn and its melody have in England received the name, *The Pope and Turk Hymn and Tune*.

139

Lamp of our feet, whereby we trace.

—B. BARTON.

FIRST published in *Barton's Devotional Verses, founded on Select Texts of Scripture*, 1826. It is the best known of the "Quaker Poet's" hymns.

Bernard Barton was born in London January 31, 1784, and was educated in a Quaker school at Ipswich. Together with his brother he was engaged in business for four years. After the death of his wife he served for a while as private tutor in Liverpool. Later he was for forty years connected with a banking institution in Woodbridge, Suffolk, where he died February 19th, 1849. Barton wrote a large number of poems: *Metrical Effusions*, 1812; *Poems by an Amateur*, 1818; *Poems*, 1820; *Napoleon and Other Poems*, 1822; *Poetic Vigils*, 1824; *Devotional Verses*, mentioned above; *A Widow's Tale*, 1827; *New Year's Eve*, 1829; *The Reliquary*, 1836; *Household Verses*, 1845, and many others. Among these poems have been found about 20 hymns which have been given a place in various hymnals, especially in the *Evangelical Union Hymnal* and in the *Unitarian Hymnals* in America. The "Quaker Poet" won the friendship of Lord Byron.

140

Lord, Thy Word abideth.

—SIR H. W. BAKER.

THEY Word is a lamp unto my feet, and a light unto my path" (Psalm 119:105). This hymn is found in the collection, *Hymns Ancient and Modern*, 1861. It is in common use in all English speaking countries and has been translated into many languages. (Notes on H. W. Baker may be found under No. 17.)

The melody (Ave Maris Stella) from *Cantica Sacra*, München, 1840, was used for the Latin hymn, "Ave Maris Stella." There are several variants of this melody.

141

He that believes and is baptized.

Enhver som tror og bliver døbt.—Landst. 34.

—TH. KINGO.

HE that believeth and is baptized shall be saved; but he that believeth not shall be damned" (Mark 16:16).

"For as many of you as have been baptized into Christ have put on Christ" (Gal. 3:27).

"The Lord shall count, when He writeth up the people, that this man was born there" (Psalm 87:6).

These Scripture passages furnish the basis for this hymn. The hymn was first printed in *Kingo's Hymnal Outline*, 1689, and was entered as a baptismal hymn in his official *Church Hymnal* of 1699. It was given a place in *Guldberg's Hymnary* in 1778.

The melody is said to have been used as a German folk-tune before the Reformation. It was printed for the first time in 1524, both in *Walther's Hymnal* and in the so-called *Achtliederbuch*, in the Mixo-Lydian mode. It is there used as a setting for Paul Sperati's hymn, "Es ist das Heil uns kommen her" (Guds søn er kommen til os ned, Landst. 190). In *Kingo's Hymnal*, and later, the melody is transposed to the major mode.

142

Abide among us, we implore Thee.

O, lad din Aand nu med os være.—Landst. 39.

—N. F. S. GRUNDTVIG.

THOU, Lord, delightest Thy saints to own," a baptismal hymn written by James Allen, was printed in *The Kendal Hymnbook*, 1757, and a revised version was published in *Thomas Beck's Hymns*, 1782. A second revision appeared in *Edward Bickersteth's Christian Psalmody*, 1833. This latter begins with the second stanza of the original, "Jesus, we lift our souls to Thee," and concludes with a stanza added by Wesley. In this book Thomas Beck (1755-1844), preacher in London and Deptford, is mentioned as the author. The version, as printed in Bickersteth's book, gave Grundtvig the text for his baptismal hymn, "O, lad din Aand nu med os være," which might rather be called an original hymn than a translation. And thru Rev. C. Døving's English rendering of Grundtvig's version, Allen's much-edited and revised hymn has been given back with thanks to the English-singing church. Dr. Theol. E. Kr. Johnsen called

Grundtvig's version "the most beautiful baptismal hymn ever written." (Notes on N. F. S. Grundtvig may be found under No. 49.) The melody, by L. M. Lindeman (139), was composed for this hymn.

James Allen was born in Gayle, Yorkshire, England, 1734. Intending to become a minister, he took some private instruction and then studied one year at St. John's College, Cambridge. He built a chapel on his estate in Gayle, and there he served as pastor until his death, in 1804. He wrote several hymns.

143

*O Father, Thou who hast created all.
O Vaterherz, das Erd' und Himmel schuf.*

—A. KNAPP.

THIS baptismal hymn appeared first in the author's *Christenlieder*, 1841. The hymn is a penitent and sincere prayer for the child, addressed to God, the Creator and Father, first stanza; to God, the Savior and Redeemer, second stanza; to God, the Holy Ghost and Sanctifier, third stanza; and the closing stanzas contain a prayer to the Holy Trinity to guide and bless the child thruout life. The translation in *Lyra Germanica*, 1858, by Miss Winkworth, is somewhat changed. The hymn in its present form was first printed in *Hymns Ancient and Modern*, 1861.

Albert Knapp was born July 25, 1798, in Tübingen, where his father was an attorney. In the fall of 1814 he took up his studies at the theological seminary of Maulbronn. In 1816 he continued his studies at the theological college of Tübingen,

where he received the master's degree at the university. He became assistant pastor in Feuerbach, near Stuttgart, 1820, and the following year in Gaisburg. In 1825 he was appointed deacon in Sulz an der Neckar, and pastor of Holzhausen; in 1831 archdeacon of Kirchheim-unter-Teck; in 1836 deacon of the Hospital Church of Stuttgart and, the following year, deacon of the stiftskirche. Finally, in 1845, he was called as city pastor (stadtpfarrer) of St. Leonard's Church of Stuttgart. Here he served until his death, June 18, 1864. He preached his last sermon February 13, 1863. During the latter part of his life, he was not able to perform his duties as preacher and pastor on account of an attack of paralysis. Knapp's lyric poems reveal a vivid imagination and a marked sense of rhythm and euphony. His hymns are forceful, well-written, Biblical, and show considerable poetic ability, as well as rich Christian experience. He sings fervently of the grace of God and His love, and draws in rich measure from the fountains of Holy Scripture. James Mearns expresses his surprise over the fact that *Lyra Germanica*, which contains so many of Spitta's hymns, has not one single hymn by Knapp, whom he ranks higher as a poet. He considers Knapp as the most important of the later German hymn writers. Rudelbach does not rank him very high as a poet and criticizes severely his version of several older hymns.

Knapp's hymns were published in his *Christoterpe*, a year-book containing poems and hymns by himself and others. This appeared from 1833 to 1853. His hymns were also published in *Evangelischer Lieder-Schatz*, 1837. This was a monu-

mental work in two volumes, containing 3,590 hymns. A supplement printed in 1841 contained 250 hymns. Of this great work a revised edition appeared in 1850. Knapp published *Christliche Gedichte*, Basel, 1829; *Neuere Gedichte*, Basel, 1834; *Gedichte, neueste Folge*, Stuttgart, 1843, and *Herbstblüthen*, Stuttgart, 1859. He also assisted in preparing the *Württemberg Hymnal* in 1842. After Knapp's death a third edition of the *Lieder-Schatz* was published by his son. About twenty-five of Knapp's hymns have been translated into English. Concerning his editing of the older hymns, Rudelbach has the following to say: "When Knapp began his editing of these hymns, in 1832, I conferred with him, and begged him that, for the sake of the old witnesses, he would not carry the changes farther than, for instance, a person brushing the dust off from the wings of the butterfly. He, however, proceeded further, along the path he had chosen, and demanded the privilege of changing whatever he saw fit to revise. On account of determined opposition to this practice on his part, he became more and more bitter. . . . He is the most prolific 'hymn revisor' of modern times. To him the form of the hymns did not count for more than the form of the collars worn during the sixteenth and seventeenth centuries, which no one would hold as necessary to individuality; nothing more than 'the rust spots on a good sword'; the highest law unto him was the reasonable requirements of the taste of modern times."

144

O Lord, our little ones to Thee.

—W. WHITING.

WILLIAM WHITING was born November 1, 1825, in Kensington, London, and received his education at Clapham and Winchester. He became master of the Winchester College Choristers' School and occupied this position until his death, in 1878. He has been given a place in the history of hymns chiefly on account of his popular hymn for sea-farers: "Eternal Father, strong to save." The above mentioned hymn, "O Lord, our little ones to Thee," together with four others, was printed in *The Hymnary*, 1872. Thirteen of his hymns are found in various English hymnals. He published a collection of poems entitled, *Rural Thoughts*.

145

Blessed Jesus! here we stand.

*Liebster Jesu, wir sind hier, Deinem Worte
nachzuleben.*

—B. SCHMOLCK.

THIS baptismal hymn was first printed 1709, in *Schmolck's Heilige Flammen der himmlischgesinnten Seele, in andächtigem Gebet und Liedern angezündet*. It was ordered to be sung by the sponsors as they brought the child to the church. The English version, by Miss Winkworth, was published in her *Lyra Germanica* in 1858, and in the *Chorale Book for England*, in 1863. It was sung at Windsor Castle in 1863 for the baptism of

Princess Victoria of Hessen. There are eight English translations. Of the seven stanzas in the original, the fourth and fifth have generally been omitted. (Notes on B. Schmolck may be found under No. 33. On the melody, see No. 34.)

146

Savior, who Thy flock art feeding.

—W. A. MUHLENBERG.

THIS is the best known hymn by this author. It was written for *The Prayer Book Collection*, 1826. In certain versions it has the beginning, "Jesus, who Thy flock art feeding." The melody (Batty, or Ringe recht wenn Gottes Gnade) is found in the *Herrnhuter Choral Book* of 1735 and is said to have come from a secular source. According to some authorities, it has come from *Freylinghausen's Hymnal* of 1704. In the Norwegian church this melody has been connected with the hymn, "Kjæmp alvorlig nu, Guds Naade" (Landst. 250; *Lindeman's Koralbog*, 91).

147

O Lamb of God most holy.

O Guds lam uskyldig.—Landst. 65.

O Lamm Gottes unschuldig.

Agnus Dei, qui tollis peccata mundi.

BEHOLD the Lamb of God, which taketh away the sin of the world" (John 1:29).

A fervent prayer based upon this Scripture passage was, in the ancient church, woven into the Greek liturgy as a part of the altar service. In the

Western church it was also early made a part of the liturgy of the eucharist. Pope Gregory the Great included it in his *Liber Sacramentorum* of the sixth century. In the seventh century it became customary for the priest to chant this prayer. Under pope Sergius (687-701) it was ordained that it should be sung by the priest and the congregation and that it should be used at communion. Later it was decreed that it should be sung by the choir alone after the consecration of the elements and immediately before the distribution. In the twelfth century it became customary to repeat the prayer three times with different closing words, as follows:

*Agnus Dei, qui tollis peccata mundi,
parce nobis!*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis!*

*Agnus Dei, qui tollis peccata mundi,
da pacem nobis!*

Bishop Durandus (d. 1207) says in this connection: "No one has manifested greater patience under the most intense suffering, temptation, and anguish than our dear Savior, wherefore the Church marvels at this and sings three times the 'Agnus Dei, qui tollis peccata mundi,' etc. By this repetition we shall consider how our Lord Jesus (1) has taken our sins away, (2) taken upon Himself the punishment, (3) thru the preaching of the Gospel and thru the worthy sacrament He has brought His merits into our hearts" (Skaar).

In his first order for the communion service Luther retained the "Agnus Dei" to be sung in Latin, and he adds that, of all the various portions of the

altar service, this is especially adapted for use with the holy sacrament. But in his *Deutsche Messe* of 1526 he prefers to have also the "Agnus Dei" sung in the German. Without doubt he then referred to the following version:

*Christe, du Lamm Gottes, der du trägst die Sünde
der Welt,
erbarme dich unser!*
*Christe, du Lamm Gottes, etc.,
erbarme dich unser!*
*Christe, du Lamm Gottes, etc.,
gieb uns deinen Frieden!*

In Klaus Mortensøn's book of chants, printed in 1528, there is the following Danish version:

*O Guds lam, som borttager alle verdzens synder,
forbarme teg offver oss!*
*O Guds lam,
forbarme teg offver oss!*
*O Guds lam,
giff oss tin fred!*

The hymn "Agnus Dei" in its extended form was written by Decius in the Low German. It consists of seven lines, which are sung three times, the only change occurring in the last line, third time, as follows:

1. *O Lamm Gades vnschüldlich
am stam des crützes geslachtet,
all tydt gevunden düldich,
wo wol du wordest vorachtet;
all sünd heffstu gedragen*

*syst moste wy vortzagen.
Erbarm dy vnser, o Jesu!*

2. *O Lamm Gades vnschüldlich
am stam des, u. s. w.
Erbarm dy vnser, o Jesu!*

3. *O Lamm Gades vnschüldlich
am stam des, u. s. w.
Giff uns dynen frede, o Jesu.*

This version appeared first in *Dietz' Geystlycke leder*, 1531, but it must have been written at an earlier date, since a Danish translation by Klaus Mortensøn was printed in 1529. The High-German version of Decius' hymn soon found a place in the hymnals of Germany and was generally used as a communion hymn. It was also sung on Good Friday. In Württemberg the church bells chimed while the "Agnus Dei" was sung as the closing hymn. Decius' hymn, however, did not displace the old "Agnus Dei." In *Pontoppidan's Hymnary* the old version is included at the closing section of the litany. It holds the same place also in *Landstad's Hymnal* (No. 33), and in our *Luth. Hymnary*, first part (page 44; see also Morning Service, page 31), while "O Lamb of God most holy" has been entered among the communion hymns. The English version is by A. T. Russell (L. H. 26). This was first published in 1848. The melody was possibly composed by Decius himself. It was first printed in *Geistliche Lieder und Psalmen*, Magdeburg, 1540, and was entered in the *Christliche Kirchen-Ordnung*, Erfurt, 1542. Many authorities, however, are inclined to believe that the melody dates from an

earlier period, probably as ancient as the hymn itself.

148

O living Bread from heaven.

Du Livsens Brød, Immanuel.—Landst. 60.

—J. RIST.

O LIVING Bread from heaven" appeared first in the fifth edition of Rist's hymns entitled: *The Pious and God-fearing Christian's Family Devotion Set to Music*, 1654, and it was based upon a prayer by Johann Arndt in his *Paradis-Urtegaard* (see *Prayer before Communion*, Landst. 1). The English translation, by Miss Winkworth, in *Lyra Germanica*, 1858, has been slightly changed. In Danish this hymn appeared first in *Pontoppidan's Hymnal* of 1740. The Danish translator is unknown. The Danish version has the same metrical form as the original (8, 7, 8, 7, 8, 8, 7), and is sung to the melody, "O Helligaand, du Skat saa skjøn," "Herr, wie du willst, so schicks mit mir," "O Holy Ghost, Thou gift divine" (L. H. 380). (*Teutsch Kirchenampt*, 1525). Our present English version is set to Zinck's melody, "Jeg vil mig Herren love" (7, 6, 81), of the Danish *Koralbog*, 1801, which was evidently composed by Zinck himself, following an old Danish folk-tune. Hartnack Otto Konrad Zinck, born 1746, died 1832, was director of music at the royal theatre in Copenhagen and organist at Vor Frelzers Kirke in the same city. He labored zealously for the cause of congregational singing. In 1801 he published his *Koralbog*, containing melodies for *Den Evangelisk-Kristelige Psalmebog*.

Johann Rist was born at Ottensen, near Hamburg, March 8, 1607. He was a son of Kaspar Rist, Lutheran pastor at Ottensen, and from his birth he had been designated by his parents to be a minister. He began to attend school in Hamburg, and at an early age proved to be a very gifted boy. Having graduated from the Bremen Gymnasium at the age of twenty, he entered the university of Rinteln, where he, under the influence of Josva Stegmann, began to take interest in hymnology. Having completed his work at Rinteln, he became tutor of the sons of a Hamburg merchant, and accompanied them to the university of Rostock, where he studied Hebrew, mathematics, and medicine.* At the time of his stay in Rostock, this university was almost deserted on account of the hardships caused by the 'Thirty Years' War, and the pestilence kept him in the sick-bed for some length of time. After a sojourn in Hamburg he was engaged as private tutor for a family at Heide, Holstein, and while staying there he was betrothed to Elizabeth Stapfel, a sister of Judge Franz Stapfel. Shortly afterwards he was appointed pastor at Wedel, near Hamburg. In the spring of 1635 he married and settled at Wedel, where he labored until his death, August 31, 1667. Like the rest of his countrymen, Rist had to suffer much from the "famine, plundering, and pestilence" caused by the Thirty Years' War; but otherwise he enjoyed a happy life at Wedel, devoting his time to his pastoral duties and to the writing of poetry. He was respected and

*It is claimed by some that he studied also at Leipzig, Utrecht, and Leyden.

honored by all who learned to know him, and gradually he became very famous. In 1644 he was made poet laureate by Emperor Ferdinand III, and in 1653 was raised to the rank of nobility by the same ruler. Duke Christian of Mecklenburg made him a councillor of his civil and ecclesiastical courts. In 1645 he was admitted as a member of the Pegnitz Order, and in 1647 as a member of the Fruitbearing Society, which had been organized by Opitz and was the most famous poets' union of that time. In 1660 he became the founder and head of the Elbe Swan Order, which, however, did not survive his death.

Some writers describe Rist as a vain and ambitious man; but this must be refuted, and it also runs counter to the statements of several prominent historians. The fact that he belonged to the poets' orders of his day and even organized one himself, testifies to his zeal in advancing the cause of poetry, and is by no means a proof that he cherished a vain craving for honor and fame. He has written about 680 hymns and spiritual songs. His hymn-writing embraces or covers, so to speak, the entire field of theology. There are poems for all classes and ranks and for almost all kinds of occasions in human life. Many of his songs are of inferior value and are not suited for church use, nor were they written for that purpose; but many will continue to be among the best church hymns. They are Scriptural, objective, full of Christian faith, and edifying in the best sense of that term. More than 200 of his hymns are said to have been in use in Germany, and many of them have been translated into other languages. The best of his hymns appeared in the

following publications: *Himlische Lieder*, 50 hymns, Lüneburg, 1641, and Leipzig, 1642; *Neuer Himmlischer Lieder sonderbares Buch*, 50 hymns, Lüneburg, 1651; *Sabbatische Seelenlust*, 58 hymns on the Sunday Gospels; *Frommer und gottseliger Christen Alltägliche Hausmusik*, 70 hymns, Lüneburg, 1854; *Neüe musikalische Fest-Andachten*, 52 hymns on the Sunday Gospels; *Neüe musikalische Katekismus-Andachten*, 50 hymns, Lüneburg, 1656. Among his secular poetry may be mentioned *Friedewünschende Teutschland* and *Friedejauchzende Teutschland*, two plays giving vivid pictures of the life and conditions of the common people during the Thirty Years' War.

149

Deck thyself, my soul, with gladness.

Schmücke dich, o liebe Seele.

Nu skal du, min Sjæl, dig smykke.

—Hymn Book Norw. Synod, 205.

—J. FRANCK.

THE first stanza of this hymn was published 1649, in *J. Crüger's Kirchenmelodien*. It was there set to Crüger's melody. The whole hymn of nine stanzas appeared in the *Crüger-Runge Gesangbuch*, published in 1653 under the title, *A Preparation for the Lord's Supper*. It was also given a place in *Crüger's Praxis Pietatis*, 1656; in *Franck's Geistliches Zion*, 1674, and soon found a place in all the leading German hymnals, where it has since been retained. It belongs to the immortal hymns of the Lutheran Church and in a large number of congregations in Germany and America

this hymn is sung regularly before communion. The former president of the Norwegian Synod, Dr. V. Koren, employed this hymn in his church on Washington Prairie, Iowa, every Maundy Thursday during the course of his ministry, which extended over fifty years in that one congregation. The hymnologist, James Mearns, says that this hymn is possibly the most beautiful of all the German communion hymns.

Danish versions were made by Brorson and Fr. Rostgaard. The latter's translation was given a place in *Pontoppidan's Hymnal*. There are in all eight or more English versions. Of these, Miss Winkworth's is the most popular. There are two versions by Miss Winkworth. The first one appeared in her *Lyra Germanica*, 1858, and is not in the meter of the original; the other, dating from 1863, is in the same meter as the original. In both versions, however, stanzas 3, 6, and 8 are omitted. The *Evangelical Lutheran Hymn Book* of the Missouri Synod includes all nine stanzas. Johann Crüger's melody from 1649 has always been used with this hymn.

Johann Franck was born June 1, 1618, in Guben, Brandenburg. His father, an attorney and councillor of the city, died two years later, and the son was adopted by the city judge, Adam Tielckau, who was married to his aunt, and who provided for his education. Johann first attended the school at Guben and later the gymnasium at Cottbus, but he had to leave the latter city on account of the Thirty Years' War. He then continued his studies at Stettin and Thorn, until 1638, when he enrolled as a student of law in the university of Königsberg, the

only German university which continued its work somewhat unhindered during the years of the great war. In Königsberg, Franck also developed his poetic talent under the guidance of the pious and prominent professor, Simon Dach. He enjoyed the companionship of Heinrich Held, who also became a hymn writer. He likewise associated with a number of other Christian young men, who kept aloof from the common excesses of student life. In 1640 he returned to Guben at the earnest request of his mother. Here he later entered the law profession and very soon became well and favorably known on account of his poetic and professional ability. He was first elected alderman, then burgomaster, and, finally, a member of the landtag. Franck died in 1677. Two hundred years later a memorial was erected to him in the form of a marble tablet set into the wall of the principal church of the city.

As a writer of hymns Franck is ranked next after Paul Gerhardt during this period. Of his 110 hymns, which are more subjective than Gerhardt's and the earlier Lutheran hymns, over one half are in common use. The present hymn, together with "Jesus, priceless treasure" (Jesus, du min Glæde; Jesu, meine Freude) and "Lord, to Thee I make confession" (Herre, jeg har handlet ilde; Herr, ich habe missgehandelt) have been translated into many languages, and are always mentioned among the best church hymns. Franck's hymns have not the objective character so prominent in the earlier Lutheran church hymns. But they breathe a deep desire for union with Christ, deep piety, and pure, Christian sentiment, and they are characterized by marked pathos and lyric beauty.

150

Draw nigh and take the body of the Lord.

Sancti venite, corpus Christi sumite.

—From the Latin.

THE original of this communion hymn was found in an antiphonarium, written 680-691 in Bangor cloister, Down County, Ireland. It is now kept in the Ambrosian library of Milan, Italy. The printed text is found in Rambach's and O. A. Daniel's editions. It is thought that the hymn was sung especially when the priests partook of the communion. Dr. Neale, who has translated this hymn into English, says that it is characterized by marked piety and simplicity. It is one of the very oldest of our communion hymns. The melody (Lammas) was composed by Arthur Henry Brown, born in England 1830. At the age of ten he became organist at Brentwood, where he served the rest of his life. He wrote many hymn tunes, and edited a number of books. Among the latter may be mentioned *The Altar Hymnal*.

151

According to Thy gracious Word.

—J. MONTGOMERY.

THIS communion hymn was first printed in the author's *The Christian Psalmist*, 1825, under the title, *This Do in Remembrance of Me*. It is one of the most popular communion hymns in England and has been taken up in a large number of hymnals. In some books there is a doxology added to the last stanza. The melody (Dundee) appeared

first in 1615, in the *Scottish Psalter*. In that edition it is called "The French Tune." In 1621 it was printed in *Ravencroft's Psalmes* and was there set to the 36th Psalm, under the name of "The Dundy Tune." It must not be mistaken for the tune which in Scotland is called "Dundee," but which is called "Windsor" in England (L. H. 314).

152

O God, unseen, yet ever near.

—E. OSLER.

FOR my flesh is meat indeed, and my blood is drink indeed" (John 6:55). This is Osler's best known hymn and it is widely used. It was first published in *W. J. Hall's Mitre Hymn Book*, 1836. In some editions the first line reads, "O Christ, unseen, yet ever near"; in others, "yet truly near."

Edward Osler was born, 1798, in Falmouth. His parents were Non-Conformists. At Falmouth and Guy's Hospital, London, he was educated and trained for the medical profession. He joined the Episcopal Church early and worked for the Society for the Propagation of Christian Knowledge. In 1841 he settled in Truro, where he took over the editorship of the *Truro Royal Cornwall Gazette* and continued there until his death. In 1835-1836 he assisted Rev. W. J. Hall in editing the *Mitre Hymn Book*. In this book 50 of his hymns appeared. Osler died in Truro, March 7, 1863.

153

My God, and is Thy table spread.

—PH. DODDRIDGE.

COME, for all things are now ready" (Luke 14:17).

"None of the hymns of Watts," says H. L. Bennett, "can compare with this one in form, or in feeling, or in beauty of diction." With Malachi 1:12 as a title, it was first printed in 1755 in Job Orton's edition of Doddridge's hymns. These were published after the author's death. The original has six stanzas. Our edition has made use of stanzas 1, 2, and 4. The hymn is found in the abbreviated form in most hymnals, but it is used very extensively and has been translated into many languages. It has been rendered into Latin by Bingham. The melody is of German origin and has been ascribed to Bartholomäus Gesius, who in 1605 composed a hymn to which this melody was first set, namely, "Mein Seel, o Gott, musz loben dich." In the Scandinavian countries this melody has been associated with the hymn "Jesu, din Ihukommelse" (Landst. 66), "Jesus, the very thought is sweet" (L. H. 154), "Jesu dulcis memoria." Gesius (1555-1621) was cantor at Frankfurt an der Oder.

Philip Doddridge was born 1702, in London. His father was an oil dealer, and his grandfather was a minister. The Duchess of Bedford offered to pay for his university education, in order that he might become a minister in the Church of England, but the offer was rejected. He was educated at a Non-Conformist seminary under the leadership of a certain Mr. Jennings. Then he served as pastor

for a few years, until 1729, when he took up his real life work upon being appointed professor and president of the Theological Seminary of Northampton. While in this position, he also served as pastor of the Congregational Church of the city. He performed his duties with faithfulness and zeal until 1751, when he was compelled to go south to seek relief from the tubercular disease which had seized him. He died the same year in Lisbon.

Two hundred students from England, Scotland, and Holland received their education under Doddridge, and the majority of them became Dissenter preachers. The various subjects on which he lectured testify to his versatility and learning. He served as instructor in Hebrew, Greek, algebra, philosophy, and logic, besides the regular theological studies. He was also very productive as a writer. *The Rise and Progress of Religion in the Soul* is his principal work. He ranks as one of the most important hymnwriters of England, not because he has written hymns of strictly first rank, but because many of his hymns are sung wherever the English language is used. The greater number of his hymns were written expressly for the use of his congregation and were sung after his sermons. Doddridge saw very few of his hymns printed. Manuscript copies were made for his church, and these copies were in continual circulation. They were finally gathered, edited, and printed by his disciple, Job Orton, in 1755, under the title, *Hymns Founded on Various Texts in the Holy Scriptures*. They have not the force and fulness of Watts' hymns, but they are characterized by a simplicity and warmth which is lacking in many of the hymns

of his great contemporary, and further, they bear witness to deep Christian experience. Doddridge gained fame as a divine and author, and was an intimate friend of Watts, Whitefield, and other leading men of his day. He received his degree of doctor of theology from the university of Aberdeen.

154

Jesus, the very thought is sweet.

Jesu, din Ihukommelse.—Landst. 66.

Jesu dulcis memoria.

—ST. BERNARD OF CLAIRVAUX.

THRU many centuries this famous hymn has been ascribed to Bernard of Clairvaux. It has been called *The Jubilus of St. Bernard* or *Jubilus St. Bernhardi de nomine Jesu*. Many parallels to this hymn have been found in *Bernard's Canticles* (*Canticum Canticorum*). It was possibly written about 1150, shortly after the Second Crusade. St. Bernard had been instrumental in organizing this crusade and was therefore largely blamed for its dismal failure. Tired of the world, he withdrew into solitude. When everything thus seemed dark around him, his thoughts were turned more and more fervently toward Jesus, the light of life. Dr. Schaff in his *Christ in Song* calls this hymn "the most delightful and the most evangelical of all the hymns of the Middle Ages; the finest and most characteristic sample of Bernard's poetry; a reflection from his Christ-like personality." "The hymn," says Landstad, "is not really intended as a communion hymn; the holy communion is not even mentioned in it. It is a love-song to the heavenly bridegroom,

whose name is so dear to the soul that we cannot sufficiently praise it or bless it." Therefore the hymn has been called *Jubilus in nomine Jesu, Praise to the Name of Jesus* or *A Hymn of Praise Concerning the Name of Jesus*. The thought dwells upon the crucified, buried, risen, and ascended Savior and expresses the desire of the soul, its sorrow, its seeking and its searching, it expresses its joy upon having found the Savior, and hope and prayer in communion with Him. Hence, the hymn has indeed become the favorite song of the Lord's yearning and heavenly-minded bride, the Church, and is therefore especially adapted for use at the Lord's Supper, which is the soul's "love-feast" with the Lord. The hymn has been criticized on account of the seemingly monotonous way in which the ideas circle around the central theme. And this is true. But the theme of the hymn is the Lord Jesus. We are reminded of the small winged insects that swarm about an electric light, making continually smaller and smaller circles. Their desire is to unite with the light. They try to enter into the light. It is the center of all their longing and yearning. Thus, rightly considered, the criticism advanced against this hymn rather brings out the most praiseworthy characteristic of this unique Jesus-hymn. Concerning Bernard of Clairvaux Luther says: "If there ever has lived a truly God-fearing and pious monk, then St. Bernard was such a one, whom I rank higher than all monks and popes in all the world, and I have never heard or read of anyone that can be compared with him."

We do not like to deprive St. Bernard of this hymn. But the authenticity of his authorship has

long been called in question. And now, lately, *Dom Pathier* has found it in a manuscript from the 11th century, where the hymn is ascribed to a Benedictine abbess. St. Bernard was born 1091. The oldest of the manuscripts found hitherto date from the close of the 12th century. One of these is kept in the Oxford library. This contains 42 stanzas and experts have accepted this version as the original of this famous hymn. It is found in almost the same form in the *Bodleian* and the *Einsiedeln* manuscripts from the 13th century; also in one manuscript from the 15th century kept in the National Museum of Paris. The number of stanzas varies from 42 to 56. The form containing 50 stanzas was presumably used as a rosary hymn. The hymn has also been divided into several lesser sections for the various groups of the altar service. Thus, in the Roman breviary from 1733 and later: "Jesu dulcis memoria," etc., for evening worship; "Jesu Rex admirabilis," etc., for morning worship; and "Jesu angelicum," etc., for lauda. As early as in the 16th century it was customary to sing several sections of this hymn at the festival of the Holy Name. Thus *Paris Breviary* from 1499, and the *Hereford and Aberdeen Breviaries* from 1505 and 1509 have "Jesu dulcis memoria" for the morning worship and "Jesu, auctor clementiae" for the lauda. For use at the canonical periods the hymn was divided into seven sections of about equal length.

There are, indeed, other hymns of which we have several English translations, but this hymn is quite unique in this that it has furnished the source for a vast number of beautiful hymns, *Jesus-hymns*. Versions of this hymn are sung thruout all Chris-

tendom, and it has been translated into all leading languages. A list of the various centos in the English language alone would fill many pages. The oldest German version, "Nie wart gesungen süzer gesanc," is from the 14th century and contains 11 stanzas. Among the later German translations may be mentioned that by Martin Rinkart: "An Jesum denken oft und viel," and N. L. von Zinzendorf's, "Jesu, deiner zu gedenken." *Johann Arndt's Garden of Paradise*, 1612, contains a German version of 18 stanzas beginning with: "O Jesu süß, wer dein gedenkt." A later edition of this work has another translation of 52 stanzas. The first Danish translation, comprising 48 stanzas, is by Jens Jensøn Otthense, Copenhagen, 1625. This furnished the basis for Landstad's Norwegian version (Landst. 66).

155

O Jesus, blessed Lord, to Thee.

O Jesu, søde Jesu, dig.—Landst. 70.

—THOMAS KINGO.

O JESUS, blessed Lord, to Thee" was first published 1689 in *En Ny Kirke-Psalme-Bog* (*Vinterparten*) under the title *En anden Tak-sigelse efter Alterens Sacramentes Annammelse* (Thanksgiving after the Lord's Supper). This hymn has found a place in the hymnals of Kingo, Pontoppidan, Guldberg, and Hauge, and it is the only one of Kingo's hymns which has been given a place in *Hymns Ancient and Modern*. The present translation is by A. J. Mason, born 1851, known

in England as a prominent hymn writer, preacher, and theological professor.

156

May God be praised henceforth and blest forever.

Gud være lovet evig nu og priset.—Landst. 69.

Gott sei gelobet und gebenedeiet.

—M. LUTHER.

THIS hymn appeared first in *Eyn Enchiridion*, Erfurt, 1524. The first verse was taken almost intact from a medieval communion hymn. Luther added the second and third. Luther prized the old verse highly. He says concerning it, "It pleases me greatly to hear this hymn sung while the people receive the holy sacrament." Again, "The Church, or the Christians in general, who have not received the sacrament under both forms, may be excused. They have been deceived and led astray by anti-Christ, who has permitted only the one form to be given to them. But the common belief has remained fixed and pure that Christ has instituted the sacrament, so that His body and blood shall be received by all Christians, to which fact many songs and rimes bear testimony, especially the hymn, 'May God be praised henceforth and blest forever.' . . . Thru this and other similar songs which were sung in the churches during the celebration of the Lord's Supper, or as processions, the Church has publicly proclaimed woe and anguish upon anti-Christ and the Roman system. Thru hymns of this kind the Church publicly confessed its faith, that Christ has given it both His body and His blood, and that it had the right to receive them in accord-

ance with the express command of Christ. This is what the Church believes, confesses, and sincerely desires in this hymn." He says further that this hymn is a pure and beautiful Christian confession, and that it proves that the laity, at the time of the composition of the hymn, received the Lord's Supper in *both forms*. Its date of composition is not known; but it is certain that this communion verse was sung in the Catholic Church long after the cup was denied the laity.

The oldest version is found in a manuscript from the fifteenth century and is kept in the Fransiscan cloister in Miltenberg. It reads as follows:

*Got sy gelobbet vnd gebenedyet,
der vns alle hait gespyset
midt synen fleysch vndt synen blude,
das gibbe vns lieber herre got zu gude
Kyrie eleyson.*

*O herre dorc dynen heiligen fronlychenam,
der von dyner mutter Marien quam,
vnd das heilege bludt
nu hillf vnss herre uss aller vnser naydt,
Kyrie eleyson.*

This manuscript and also some other sources have the following lines added after the fourth line:

*Das heylge sacramente
an unsserm lesten ende
uss dess gewyten priesters hende,*

which lines Luther for good reasons considered a later addition and not genuine. He takes occasion from this to warn against the spirit of popery,

which lies in the expression "uss dess gewyten priesters hende," "from the hands of the consecrated priest." Luther says: "It is especially fitting for the laity to sing in this verse that Jesus has fed them; not the parish father or the priest, but Christ Himself."

The English translation is by Robert Massie (See No. 29). The first Danish translation, evidently rendered by Klaus Mortensøn, appeared in *Det hellige evangeliske Messe-Embede*, 1528. The Norwegian version is by Landstad. The melody, which dates from the Middle Ages, was arranged for choir use by Johann Walther in the *Gesangbüchlein*, 1524.

157

O how shall I receive Thee.

Hvorledes skal jeg møde.—Landst. 98.

Wie soll ich dich empfangen.

—PAUL GERHARDT.

THIS hymn was first published in *Crüger-Runge's Gesangbuch, Geistliche Lieder und Psalmen*, 1653; ten verses are based on Matt. 21:1-9, the Gospel lesson for the First Sunday in Advent. This is one of Gerhardt's most beautiful hymns and possibly the best Advent hymn in the German language. Kock, the hymnologist, believes it was composed during the stress of the Thirty Years' War. There are eight English translations. Ours in *The Lutheran Hymnary* is by A. T. Russell (see No. 26). It was rendered into Danish by H. A. Brorson and was published in a group of Advent hymns in 1733. In 1740 it appeared in *Pontoppidan's Hymnal*.

The melody was first printed in *Zinck's Choralbuch*, 1801. It has not been established whether Zinck composed the melody or rendered it as a variation upon an older tune. In Denmark and Norway this melody has been used for the hymn "Jeg vil mig Herren love" and several other hymns. It has been included in many Lutheran hymnals in America.

Paul Gerhardt was born March 12, 1607, in Gräfenhaynichen, a village between Halle and Wittenberg. His father, Christian Gerhardt, who was mayor of the village, died before Paul had reached maturity. Paul Gerhardt's youth was spent under the stress and suffering of the Thirty Years' War. Otherwise there is little of note to relate from his early life. From 1622-1627 he attended school at Grimma. On the 2nd of January, 1628, he began the study of theology at the university of Wittenberg. This was in his twenty-first year. There is reason to suppose that he remained in Berlin until the first part of the year 1642; but there is very little reliable information on this period of his life. Germany was desolate and depopulated, and many of the younger theologians had to wait a long time before they could enter the active ministry. Thus Paul Gerhardt served for a number of years as family tutor in the home of Andreas Berthold, an attorney in Berlin. In the Christian atmosphere his gift of song began to develop and bear fruit. Many of his hymns were published in 1648 in *Johann Crüger's Praxis Pietatis Melica*. Crüger was cantor and director of music in the church of St. Nicholas, where Gerhardt frequently preached. In 1651 he was called to Mittenwalde, a little town near Ber-

lin, and entered upon his duties there the following year. Four years later he married Anna Maria Berthold. Their first child—a daughter—died in infancy. His office in Mittenwalde brought him only a scant income. Further, he experienced much unpleasantness from his colleague, deacon Allhorn, who was jealous of Gerhardt because he had been selected to the office of provost in preference to himself. Hence, Gerhardt gladly accepted the call from Berlin, in 1657, to become third assistant pastor of the church of St. Nicholas. His activity in Berlin gave him an opportunity to unfold his unusual gifts. He continued to write hymns. He was recognized as the most popular preacher in the city and gathered large audiences at his services. He also became famous for his philanthropy. He gave assistance to all the needy who came to his door. He was of a kindly temperament and bore up cheerfully under all trials. But he was also a most conscientious minister in matters of doctrine and confession.

At this time Prussia was ruled by Elector Friedrich Wilhelm the Great. The majority of the people were Lutherans, but the ruler himself was a Calvinist. There was bitter opposition between the ministers of the two churches, and they condemned each other's doctrine in the most violent terms. Gerhardt, altho as faithful and ardent a Lutheran as any one, used more moderate language, for which he gained the respect and esteem of many of the leaders among the Reformed, among whom may be mentioned Duchess Louise. The elector arranged conferences between the leading men of both parties in an attempt to bring about more unity or at

least greater tolerance; but this did not bring the desired results. He became impatient and issued an edict forbidding the ministers to attack each other's doctrine and confession, and later he required all the Lutheran ministers to sign a document compelling them to follow the order of the edict. No Lutheran minister who wished to remain true to his confession could agree to this. Several were thus compelled to leave their charges. Gerhardt, who was sick at the time, summoned the ministers of Berlin to his bedside and admonished them to stand firm and not to yield to the demands of the elector.

On the 9th of February, 1666, Gerhardt was called before the consistory and asked to sign the famous document. He was given one week's time to consider the matter; but even before the meeting adjourned he declared that his decision in the matter would not be changed. Following this announcement, Gerhardt was deposed from his office. This caused great consternation and sorrow among his towns-people. Gerhardt, however, retained his calmness of mind and referred to the incident as his "Berlin martyrdom." The matter became more serious when the authorities prohibited him even from conducting private meetings for worship in his own house. This grieved him very much. But other sorrows followed fast. At an earlier period he had lost three of his five children. During this time of trial one of his sons also died and his wife became seriously ill.

The Lutherans of Berlin disliked very much to see their beloved pastor deposed in this manner. Many petitions were sent to the elector by the citi-

zens, by the laborers, by the town council, and even by the wife of the elector. The elector assumed a more favorable attitude towards Gerhardt, and January 9, 1667, he ordered him reinstated. But this did not make matters very much better. The messenger who brought in the news brought also an oral greeting from the elector, which expressed his conviction that Gerhardt, who was known for his moderation, would be able to appear and preach in harmony with the before mentioned edict of the elector. To agree to this would be just as binding upon his conscience as tho he had signed the edict. This he expressed in writing to the magistrates as follows: "Whatever is done with a bad conscience, it is an abomination in the eyes of God and brings no blessing, but rather a curse upon the doer; neither I myself nor my congregation will be served in this manner." Then, in 1667, the elector appointed a successor; but this preacher could not take up the work until the latter part of the following year, and until that time Gerhardt received the income from the office. After this he was supported by a number of charitable members of his congregation. His wife died at Eastertide, 1668. Only a son, six years of age, now remained with him. In May, 1669, he was called to the office of archdeacon of Lübben. He labored here for seven years with great success. Gerhardt died June 7, 1676. Here, in the latter period of his life, he found much comfort in the eighth verse of the hymn composed by himself: "Warum sollt' ich mich denn grämen," "Døden kan os ikke døde," "Death cannot destroy forever" (L. H. 342, 4).

*Death cannot destroy forever:
From our fears,
Cares and tears,
Soon shall it deliver.
Doors of grief and gloom it closes,
While the soul,
Free and whole,
With the saints reposes.*

A life-size painting of Gerhardt has been placed in the church of Lübben. The painting has this inscription: *Theologus in cribro Satanae versatus* (A theologian sifted in the sieve of Satan). Paul Gerhardt was an excellent pastor and one of the best, if not the best one, of the hymn writers of Germany. In the upbuilding of the German-Protestant Church Paul Gerhardt ranks second only to Luther as a hymnist. Wackernagel says: "In regard to their spiritual value, the hymns of Paul Gerhardt may be viewed from two opposite angles. His poems seem to reflect the transitional character of his times. His own subjective spiritual life began to assert itself besides giving expression to the Christian consciousness of the congregation. Thus he may be regarded as the last and at the same time the best of those poets who were rooted in confessional Christianity. Gerhardt concludes the list of 'church poets'." In conclusion we quote the following from Rudelbach: "Together with Paul Gerhardt, who on account of his faithfulness toward the Lutheran confession suffered himself to be deposed from office, all Lutheran Christians join in song, whether it be his hymns for children or his Christmas hymns—which in spirit rank beside those

of Luther—or the hymns of sorrow and comfort at the cross of Christ, or hymns of prayer for the Holy Spirit, or when he appears on the side of God as the soldier of Christ and joyfully brings to others the comfort which the Lord has given unto him, or when he meditates upon Christian life, its beginning, progress and end, as it rests in the hand of God.”

Paul Gerhardt possesses a certain poetic richness, which by no means can be referred to his poetic individuality alone. It finds its fullest explanation only in the sincere Lutheran spirit with which he was imbued. It is by no means the case, as some of the modern writers have thought, that he was lacking in traditional Lutheran force; indeed, as the Thirty Years' War, which in its campaigns and results brought so much suffering, produced many spiritual heroes, who took on the armor of the Lord; thus also Gerhardt, who himself had experienced many sufferings, took the harp of Zion and sang with a loud voice as follows:

*Not fire, nor sword, nor thunder,
Shall sever me from Thee;
Tho earth be rent asunder
Thou'rt mine eternally:
Not hunger, thirst, nor danger,
Not pain, nor pinching want,
Nor mighty princes' anger,
My fearless soul shall daunt.*

*No angel, and no gladness,
No throne, no pomp, no show,
No love, no hate, no sadness,
No pain, no depth of woe,*

*No scheme of man's contrivance,
Tho it be great or small,
Shall draw me from Thy guidance—
Not one of these, nor all!*

(Landst. 225, v. 10, 11; L. H. 272, v. 9, 10.)

158

*Lift up your heads, ye mighty gates.
Gjør Døren høi, gjør Porten vid.—Landst. 97.
Macht hoch die Thür, das Thor macht weit.
—G. WEISSEL.*

THIS hymn is one of the most beautiful of the Lutheran Advent hymns and is based upon Psalm 24:7-10. "Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of Glory shall come in." This hymn was first printed in *Preussische Fest-Lieder*, 1641, for the first Sunday in Advent. It was included in *Crüger's Praxis Pietatis*, 1662, and has found a place in the leading hymn books up to our time. The English translation is rendered by Miss Winkworth in *Lyra Germanica*, 1855, and the *Chorale Book for England*, and has been taken up into many other English and American hymnals, tho often in an abbreviated and somewhat revised form. The hymn was rendered into Norwegian in seven short verses by N. J. Holm, evidently following the hymn book of the Moravian Brethren, Barby, 1778, where the fourth verse of the original is omitted. Landstad made use of this translation, but revised and enlarged it into eight four-lined verses.

The melody is composed by Johann Stobaeus and

was published in his collection called *Geistliche Lieder*, 1634.

Georg Weissel, son of Johann Weissel, judge and mayor of Domnau, near Königsberg, was born in Domnau 1590. From 1608 to 1611 he studied at the university at Königsberg and later at Wittenberg, Leipzig, Jena, Strassburg, Basel, and Marburg. In 1614 he became rector of a school in Friedland, near his native city, and returned three years later to Königsberg to resume his theological studies. In 1623 he became pastor of the church in Königsberg, and served there until his death, in 1635. Weissel has written about twenty hymns. These are chiefly designated for the festivals of the church year. His hymns rank high and three of them have been translated into English.

Johann Stobaeus was born July 6, 1580, in Graudenz, West Prussia. At an early age he was sent to Königsberg, where he studied music under Johann Eccard, who was "kapellmeister" in that city. He also attended the university; sang in the chapel chorus, and in 1602 became cantor of the church and the cathedral school. In 1626 he was appointed by the duke to the position of "kapellmeister" of Königsberg, where he labored until his death, in 1646.

159

Awake, thou that sleepest.

Vaagn op, du som sover.—Landst. 103.

—M. B. LANDSTAD.

AWAKE, thou that sleepest" is based upon Ephesians 5:14: "Wherefore he saith, Awake, thou that sleepest, and arise from the dead, and Christ shall give thee light." But neither Landstad's hymn nor Lindeman's melody can be classed among the productions of very high rank. The hymn is indeed written in the form of a spiritual folksong, and there are attempts at poetic flight; but considered as a whole, these became rather misdirected. The melody and form of this hymn bring to mind the picture of a bird struggling upon a broken wing, making unsuccessful attempts at flight.

160

Wake! the welcome day appeareth.

Op, thi Dagen nu frembryder.—Landst. 95.

Auf, auf, weil der Tag erschienen.

—J. A. FREYLINGHAUSEN.

THIS hymn first appeared in the author's *Neues Geistreiches Gesangbuch*, 1714, composed of eleven verses. In our version verses 2, 7, and 8 are omitted (Landst. verses 2, 6, and 8). Its Biblical basis is as follows: 1, Isaiah 61:2; Psalm 130:6-8. 2, Luke 10:24. 3, Genesis 12:3; 22:18. 4, John 12:27-28; Luke 19:10. 5 (L. H.), Eph. 5:2; Gal. 3:13. 5 (Landst.), Hebr. 8:5; 10:1. 6, 2 Cor. 3:17; Rom. 8:15-16. 7, Matt. 27:51;

Hebr. 10:19; John 8:12. Our translation was rendered by Miss Cox and published in her *Sacred Hymns from the German*, 1841. Frances Elizabeth Cox was born in Oxford, May 10, 1812, and died September 23, 1897. She has rendered many excellent translations of German hymns, of which a number are found in our *Lutheran Hymnary*. The melody, composed by L. M. Lindeman for this hymn, was printed first in his *Koralbog*, 1871. (Notes on Freylinghausen may be found under No. 30).

161

O Bride of Christ, rejoice.

Fryd dig, du Kristi Brud.—Landst. 96.

Translated by V. O. PETERSON.

IN *A Contribution to the History of Danish Hymns*, Brandt and Helveg make the following statement: "O Bride of Christ, rejoice," which we have rendered from a hymnal edited in 1619, is as far back as in 1611 designated by Arrebo as an old hymn. Arrebo refers this hymn to an earlier period, and surely both the form and the melody of this hymn seem to belong rather to the pre-Reformation era." Rudelbach is of the opinion that this hymn "most certainly belongs to the hymn-treasury of the Middle Ages," and he repeats Arrebo's statement. Concerning these assertions Skaar says: "'Most certainly' is not the right expression. It is true, Arrebo calls it an old hymn; but he had no more information than we concerning its author and designated it as 'old,' because he had been acquainted with this hymn and had heard it sung from

his earliest youth. In regard to the internal evidence, the matter is quite different; but, everything considered, both the form and the melody of this hymn may be referred to the period of Sthen, at which time the folksong was adopted into several English hymn books and was known under the name 'Göttingen'."

162

Rise, children of the kingdom.

Auf, auf, ihr Reichsgenossen.

—J. RIST.

THIS hymn was first published in *Rist's Sabbathische Seelenlust*, Lüneburg, 1651. It contained twelve verses under the title: *The Gospel Lesson for the first Sunday in Advent as recorded by the Evangelist Matthew in the twenty-first chapter of his Gospel*. Several English hymnals have the first line: "Arise, the kingdom is at hand"; "Arise (Awake), sons of the kingdom"; "Arise, ye heirs of glory."

The melody was first published in the *Eisleben Gesangbuch*, 1598, and in the *New Catechismus Gesangbüchlein*, published in Hamburg in the same year. It is set for the hymn, "Aus meines Herzens Grunde," "Jeg vil din Pris udsjunge," "My heart its incense burning" (Landst. 606, L. H. 542). (Notes on Rist may be found under No. 148.)

163

I place myself in Jesus' hands.

Et trofast Hjerte, Herre min.—Landst. 119.

Ich steh' in meines Herren Hand.

—C. J. P. SPITTA.

I PLACE myself in Jesus' hands" was published in the author's *Psalter und Harfe*, Pirna, 1833. (Notes on Spitta may be found under No. 80.) The translation is by R. Massie (see notes under 29).

The melody has been referred to M. Praetorius, ca. 1610, and has been used for the hymn, "Es geh, wies woll auf dieser Erd," "Et trofast Hjerte, Herre min" (Landst. 119).

Michael Praetorius was born February 15, 1571, in Kreuzberg, Thüringen. He began his musical career as "kapellmeister" of Lüneburg. In 1604 he was called into the service of the Duke of Brunswick, first as organist, later as "kapellmeister" and secretary. He was appointed prior of the cloister of Ringelheim, but was not required to take up his residence there. Praetorius died in Wolfenbüttel upon his fiftieth birthday, February 15, 1621. He had become famous as composer of church music, among which should be mentioned the mammoth edition of over twelve hundred songs. He is also noted for various writings, among which the great *Syntagma musica* still furnishes much valuable source-material. He ranks high as a writer and also as a composer of church melodies.

164

Hark! a thrilling voice is sounding.

Vox clara ecce intonat.

—FROM THE LATIN.

HARK! a thrilling voice in sounding," is a very old hymn, possibly from the fifth century. It has been ascribed to Ambrose, but not, however, by the Benedictine writers. It is found in manuscripts from the eleventh century in the British Museum and in Cambridge. The hymnologist, G. M. Dreves, has printed one from the tenth century. This hymn is based upon Rom. 13:11 and Luke 21:25. The hymn has appeared in two versions. In the *Roman Breviary* of 1632 the original text is revised and begins: "En clara vox redarguit." Our translation, by E. Caswall, in *Lyra Catholica*, 1849, is based upon this latter version. This translation is found in a large number of hymn books in England and America. There are twenty-four English translations in all. The melody (Arundel), by John B. Dykes, was composed in 1857.

165

Christians, prayer may well employ you.

Rüstet euch, ihr Christenleute.

—W. E. ARENDS.

CONCERNING spiritual struggle and victory."

This hymn was first printed in *Freylinghausen's Gesangbuch*, 1714. The English translation was rendered by J. M. Sloan, 1865. (For notes on the melody see No. 80.)

Wilhelm Erasmus Arends was born February 5, 1677, in Langenstein. In 1707 he became pastor of Crottorf, near Halberstadt, and in 1718 was appointed to the Church of St. Peter and St. Paul in Halberstadt, where, however, his service was cut short by death in 1721. He also wrote two other hymns, which were published in Freylinghausen's book mentioned above.

John Morrison Sloan (born in Scotland, 1835) was educated in Glasgow, Edinburgh, and Erlangen. Sloan has translated a number of hymns from the German.

166

Lo, He comes with clouds descending.

—C. WESLEY.

THIS hymn has come to us in three different versions. The oldest is by John Cennick, a preacher and hymn writer (see No. 450). This begins: "Lo, He cometh, countless trumpets, blow before His bloody sign." This has six verses. The second version is that by C. Wesley, and this was first printed, 1758, in *Hymns of Intercession for all Mankind*, a tract consisting of forty hymns. The third version is a cento consisting of six verses by M. Madan in his *Psalms and Hymns*, 1760. This is a combination of Wesley's and Cennick's versions with a few changes. Verses 1, 2, and 4 are by Wesley, with the exception of a couple of changes in the first and the last verse. The third verse is by Cennick, following Madan's redaction. The Cennick-Wesleyan hymn of Madan's version has gained great favor in all English-speaking countries.

167

The only Son from heaven.

Gud Faders Søn enbaarne.—Landst. 100.

Herr Christ, der einig Gottes Sohn.

—ELISABET CREUTZIGER.

THIS is the first Lutheran hymn written by a woman. It has been characterized as a sublime evangelical hymn. Rudelbach calls it a "highly poetic Jesus hymn." It was printed in the first Lutheran hymnbooks, such as *Erfurter Enchiridion*, 1524, and *Geistliche Lieder*, Wittenberg, 1531. In the latter edition it has the following title: *Ein geistlich liedt von Christo, Elisabet Creutzigerin*; and it was very likely printed under that same title in the lost edition of *Klug's Gesangbuch*, Wittenberg, 1529. There has been some doubt as to the authorship, principally for the reason that the woman referred to was hardly twenty years of age at the time the hymn was first printed. The hymn has also been ascribed to Andreas Knöpken, but for no good reason. The hymn, with her name attached, would not have been printed in contemporary Lutheran hymnals unless she had actually written it. Of the seven or eight English translations *The Lutheran Hymnary* has adopted A. T. Russell's, with a few slight changes. The first Danish translation is found in the first edition of *Klaus Mortensøn's Salmebog*, 1528.

The melody is as old as the hymn, if not older. It is found in the *Erfurter Enchiridion* of 1524 and was arranged for four-part chorus in *Johann Walther's Hymn Book* of the same year.

Elisabet Creutziger (von Moseritz) was a daughter of a Polish nobleman. During the persecutions, the family came to Wittenberg, where the young woman was married to Kaspar Creutziger, a student at the university and one of Luther's most devoted pupils. Shortly after, he became minister and teacher in Magdeburg and later, 1528, professor of theology in Wittenberg. Elisabet Creutziger, who was a friend of Luther's wife, is mentioned as a woman of rare musical gifts and a model wife and mother.

168

Hail to the Lord's Anointed.

—J. MONTGOMERY.

THIS hymn was written in 1821 for a Christmas program and was sung as a part of a Christmas ode in the congregation of the Moravian Brethren in England. In the month of February, 1822, the hymn was sent in manuscript to George Bennett, who at that time made a missionary journey to the South Sea Islands. In April of the same year James Montgomery delivered a lecture in the Wesleyan chapel in Liverpool and closed his lecture by reciting this hymn. Dr. Adam Clarke, who was present on this occasion, was so impressed by this beautiful poem, that he asked for a copy and had it printed in his commentary upon the seventy-second Psalm. The hymn has found a place in all the leading hymnals of the English speaking world and has been rendered into many languages. This beautiful Messianic hymn is based upon Psalm 72 and is Montgomery's best psalm-paraphrase. The original

has eight stanzas. *The Lutheran Hymnary* has omitted stanzas 3 and 5. (For notes on Montgomery and on the melody, see Nos. 65 and 8, respectively.)

169

Jesus, Jesus, come to me.

Jesu, kom dog selv til mig.—Landst. 117.

Jesu, komm' doch selbst zu mir.

—J. SCHEFFLER.

THIS hymn, expressing the innermost longing of the soul for union with the Savior, was first printed in *Scheffler's Heilige Seelenlust*, 1657. It appeared in nine verses under the title: "The soul longs for Jesus alone." Verses 4-6 are commonly omitted. There are eight English translations, of which three are in common use. (Notes on Scheffler may be found under No. 68.) The melody is by L. M. Lindeman.

170

Comfort, comfort ye my people.

Tröstet, tröstet meine Lieben.

—J. OLEARIUS.

DESIGNATED for John the Baptist's Day, this hymn was printed in the author's *Geistliche Singe-Kunst*, 1671, under the title *Meditation upon the Text for the Day*. The English translation is by Miss Winkworth. It was first published in her *Chorale Book for England*, 1863. (Concerning the melody, see No. 53.)

Johannes Olearius was born September 17, 1611, in Halle, where his father, Johann Olearius, was

preacher and superintendent. He received his education in Wittenberg, where he took his master's degree in 1632 and the degree of doctor of theology in 1643. While still a young man he gave lectures at the university, and in 1635 was appointed adjunct of the philosophical faculty. In 1637 Olearius was made superintendent of Querfurt, and in 1643 was appointed to the position of first court preacher and private chaplain in the service of Duke August of Sachsen-Weissenfels, in Halle, where, later on, he became member of the church council and superintendent. When Duke August died, in 1680, the Elector of Brandenburg appointed Olearius superintendent of Weissenfels, where he remained until his death, in 1684.

Olearius was a productive hymn writer. He collected and edited one of the largest hymn books of the 17th century. His *Geistliche Singe-Kunst*, of which the first edition appeared in Leipzig, 1671, contained 1207 (1218) hymns. Of these, 302 were composed by Olearius. The second edition, published in 1672, contained 1340 hymns. His own hymns are as a rule short, and are written in clear and simple language. Many of his hymns have been translated into English and other languages.

171

Savior of sinners, now revive us.

Bryd frem, mit Hjertes Trang at lindre.

—Landst. 118.

Erquicke mich, du Heil der Sünder.

—L. A. GOTTER.

THIS hymn is a translation of stanzas 1, 2, 5, 10, of Gotter's original consisting of 10 stanzas (see Landst. 118). The stanzas rendered here are based upon Matt. 11:5. The complete version found in *Landstad's Hymnal* has Scripture references as follows: 6, Exodus 21:5, 6; 7, Hebr. 12:12, 13; 8, Jerem. 17:14. The hymn appeared first in *Freylinghausen's Gesangbuch*, 1714. Our English translation was made by Miss Jane Borthwick in 1864. H. A. Brorson prepared the Danish rendering. The melody was composed by L. M. Lindeman.

Ludwig Andreas Gotter was born May 26, 1661, in Gotha, where his father was chief court preacher and superintendent. He became secretary and later court counsel in Gotha, where he died September 19, 1735. Gotter is described as a pious, humble, but brilliant man of the school of Spener. Twenty-three of his 231 hymns were included in the hymnals published by Freylinghausen. Seven have been translated into English.

172

O come, O come, Immanuel.

Veni, veni, Emmanuel.

—LATIN.

THIS hymn is a versification of five different antiphones, and the stanzas were printed in *Neale's Hymni Ecclesiae*, 1851. The source material was not mentioned. Later it has been found in a supplement to *Psalteriolum Cantionum Catholicorum*, dating from 1710. A translation by Neale was published in *Mediaeval Hymns*. This rendering was included in *Hymns Noted*, 1854. There are several English revisions and one in the German: "Nun sende, Herr, uns deinen Sohn," found in a Trier hymn book, from 1846-1847. A note in this volume states that this hymn dates from a München hymnary published in 1586.

The melody was written by D(e)mitri Stepanovich Bortnianski (1751-1825). He studied music under Galuppi of St. Petersburg. Later he continued his studies in Venice. He served as conductor of the imperial choir of St. Petersburg and exerted a powerful influence upon church music in Russia.

173

When sinners see their lost condition.

Naar Synderen ret ser sin Vaade.—Landst. 124.

—M. B. LANDSTAD.

THIS hymn was first printed in 1863, in *Salmer og Sange til Brug ved Missions-møder og Missionfeste*, compiled by M. B. Landstad. Its Bib-

lical basis follows: Stanza 2, John 20:19-26; 5, Psalm 23:4; 7, Rev. 3:20; 8, Gen. 24:31; 9, Is. 9:2. The religious fervor and depth of feeling characterizing this hymn make it one of the best hymns from this composer. It is claimed that the melody was composed by Johan David Meier, 1692. The music for our edition in *The Lutheran Hymnary* has been arranged by J. Dahle.

174

Creator of the starry height.

Conditor alme siderum.

AMBROSE has been mentioned as the author, but the Benedictine writers and other recognized investigators do not list this hymn among the hymns ascribed to Ambrose. The oldest manuscripts, of Bern and München, date from the ninth and tenth centuries. In England there are several manuscripts from the eleventh century. A revised version of the hymn is found in the *Roman Breviary* of 1632. "Creator of the starry height" has been extensively used as an evening hymn during Advent. There are as many as twenty-seven English versions. It was rendered into German during the twelfth century. In 1524 a revised German version was included in the *Deutsche Euangelische Messe*, and in this form it was taken up in several German hymnals. A Danish translation was published in *Hans Tausön's Salmebog*, 1553; "O Stierners Skabere i Hiemmelsske Huss." A revised version of this appeared successively in Thomissøn's, Kingo's, and Pontoppidan's hymn books. Grundtvig, in

1836-1837, gave a new rendering, "Stjernernes Ska-ber og Himmelens Drot."

175

Hark, the glad sound! the Savior comes.

—PHILIP DODDRIDGE.

HE hath sent me to bind up the broken-hearted, to proclaim liberty to captives" (Luke 4:18; Is. 61:1).

"Hark, the glad sound! the Savior comes," was written in 1735 and published for the first time in a Scotch hymnal, 1745. The original contains seven stanzas. In *The Lutheran Hymnary* stanzas 2, 4, and 6 are omitted. In the Scottish Church a revised edition of this hymn has been in extensive use for over one hundred years. Ten years after its publication in Scotland the hymn was published in England in Job Orton's edition of *Hymns of Doddridge*, 1755, where the hymn is printed in its original form. Later it has been taken up into all the leading English hymnaries and has been translated into many languages. A Latin version has been rendered by R. Bingham. Lord Selborne says concerning this hymn: "In the whole treasury of church hymns we have none more beautiful, none more powerful and more perfect in form than the spiritual songs by Philip Doddridge."

The following are the stanzas which have been omitted from *The Lutheran Hymnary*:

2. *On Him the Spirit, largely poured,
Exerts its sacred fire,
Wisdom and might and zeal and love
His holy breast inspire.*

4. *He comes from thickest films of vice
To clear the mental ray,
And on the eye-balls of the blind
To pour celestial day.*
6. *His silver trumpets publish loud
The jub'lee of the Lord,
Our debts are all remitted now,
Our heritage restored.*

The melody (St. Magnus or Nottingham) was written by Jeremiah Clarke, an English musician (1669?-1707). He was for some time organist of St. Paul's Cathedral, London, and collaborated with William Croft and Daniel Purcell.

176

*On Jordan's bank the herald's cry.
Jordanis oras praevia.*

—C. COFFIN.

THE voice of one crying in the wilderness, Prepare ye the way of the Lord; make His paths straight" (Matt. 3:3; Is. 40:3).

This Advent hymn appeared first in the author's *Hymni Sacri*, 1736, and was included in the Paris Breviary of the same year and was later taken up in many French breviaries. John Chandler's popular English translation appears in our hymnary in a slightly revised form.

Charles Coffin, born 1676 in Buzanzy (Ardenes), became superintendent of Beauvais College in 1712, and rector of the University of Paris in 1718. In 1727 he published a few Latin poems and in 1736 his hymns were printed in the *Paris Brevi-*

ary. During the same year they were published in a separate edition under the title: *Hymni Sacri Auctore Carolo Coffin*. His complete poems were published in two volumes in 1755. Coffin's hymns are characterized as being "direct and filled with the spirit of grace."

The melody (Alstone) is by Christofer Edwin Willing, born 1830, died 1904; member of the choir of Westminster Abbey, organist and director of the Covent Garden Opera. He edited *The Book of Common Praise*, 1886.

177

All my heart this night rejoices.

Fröhlich soll mein Herze springen.

—PAUL GERHARDT.

THIS beautiful Christmas hymn appeared first in *Crüger's Praxis pietatis melica*, 1656. The original contains fifteen stanzas, so that only a small portion of them have come to us in English translation. But the translator, Miss Winkworth, has certainly grasped the central thought of this hymn, and it is to be regretted that this Christmas hymn with Ebeling's beautiful melody is not more extensively used among us. *The Ev. Luth. Hymnbook* of the Missouri Synod contains all fifteen stanzas in good English translation. Likewise, the whole hymn, translated by Dr. Matthias Loy, is found in the *Ev. Luth. Hymnal of the Ohio Synod*. (Notes on Gerhardt may be found under No. 157.)

Both Johann Crüger and Johann Ebeling have each written a melody which is used for this hymn, but both of these melodies were originally composed

for Gerhardt's hymn, "Warum sollt ich mich denn grämen." "Why, my soul, thus trembling ever" (L. H. 342).

Johann Georg Ebeling, born July, 1637, in Lüneburg, became (1662) Johann Crüger's successor as cantor of the St. Nicholas Church in Berlin, where Paul Gerhardt at that time was minister. From 1668 Ebeling was professor of music at the Caroline-Gymnasium in Stettin, where he died in 1676, the year of Paul Gerhardt's death. Among Ebeling's works may be mentioned *Pauli Gerhardi Geistliche Andachten*, 1666-1667.

178

Holy night, peaceful night.

Glade Jul, deilige Jul.—Landst. 137.

Stille Nacht! Heilige Nacht!

—JOSEPH MOHR.

HOLY night, peaceful night," one of our most popular Christmas hymns, was written for the Christmas festival 1818, while Mohr was assistant pastor of Laufen, near Salzburg. The music was composed by Franz Gruber, a teacher in the neighboring town of Arnsdorf. The hymn has been translated into many languages and is extensively used in all Christian lands. There are twelve English translations.

Joseph Mohr was born December 11, 1792, in Salzburg, Austria. He was ordained to the ministry in the Roman Catholic Church August 21, 1815, by the Bishop of Salzburg. He served in various places in this bishopric until his death, December 4, 1848. Franz Gruber, born November 25, 1787,

in Hochburg, near Linz, and died in 1863, as organist of Hallein, near Salzburg.

179

Thy little ones, dear Lord, are we.

Her kommer dine arme smaa.—LANDST. 130.

—H. A. BRORSON.

HAVE ye never read, Oue of the mouth of babes and sucklings thou hast perfected praise?" (Matt. 21:16).

This is the last of Brorson's Christmas hymns, which were published in 1732, in Tönder, under the following title: *A Few Christian Hymns*, to the Glory of God and for the Edification of Christian Souls, Especially My Beloved Congregation, for the Coming Joyous Christian Festival, in Haste and in All Simplicity Composed by H. A. B., Tundern, 1732. The title of this particular hymn is *A Little Hymn for Children*, together with the above-mentioned Scripture passage.

Hans Adolf Brorson was born June 20, 1694, in Randrup, near Ribe and Tønder, and belonged to an old family of ministers. In 1709 he entered the Ribe Latin School, from which he was graduated three years later. In 1712 he took up his studies at the university of Copenhagen, where his interest seems to have centered more upon the humanistic sciences than upon theology. Besides theology he studied philology, history, and philosophy. But the strain was too much for him. He was taken sick and had to go home in 1717, without taking the final examinations. For a while he remained with his brother Nils, who was pastor of Bedsted,

and later at his home in Randrup, where he assisted his step-father, the minister, Ole Holbek, in his duties, until he became family tutor in the home of District Superintendent Klausen of Løgum-cloister. His stay at this place had a decisive influence upon his life and gave direction to his efforts. From his parents, and especially from his pious and somewhat melancholy mother, he had received deep-toned religious impressions. At an early age he had been influenced by the spiritual awakening which especially proceeded from Halle; but it was not until the time of his quiet activity as a teacher that this spiritual tendency found an opportunity for development. In his loneliness he came, as he himself relates, "into a more intimate union with God in Christ and, under many temptations, thru ceaseless spiritual meditations, he tasted of the sweetness of the Gospel." He found rest especially in the religious philosophy of pietism. In Lögum cloister he became acquainted with Klausen's daughter, Kattrine Steenbeck, who became his wife in 1722.

After having passed the final examination in Copenhagen, October, 1721, he accepted a call from Randrup, his native city. These were the happiest years of his life and here he began to write his hymns. In 1729 he was appointed deacon of Tönder in Schleswig, where he worked together with the hymn-writer and editor, Johan Herman Schrader, who published *The Hymn Book of Tönder*. Here a curious condition obtained: Brorson preached in Danish, but the congregation sang their hymns in German. To remedy this, Brorson wrote a number of Christmas hymns, 1732. Among these may be mentioned: "In this our happy Christmastide"

(L. H. 185; Landst. 134); "Mit Hjerter altid van-ker" (Landst. 143); "Den yndigste Rose er funden" (Landst. 153); "Thy little ones, dear Lord, are we" (L. H. 179; Landst. 130). No one has written more beautiful Christmas hymns, as one biographer writes: "No one has before or since sung in such a manner concerning Christmas."

From Tönder he was appointed (without making application, indeed without his knowledge) to become district superintendent and minister of Ribe. When the bishopric of Ribe became vacant, in 1741, Brorson was appointed on the 5th of May of the same year, to fill this office. The story runs in the Brorson family that Christian VI once, in a conversation, asked Brorson whether he had composed the hymn, "Op al den Ting som Gud har gjort" (Landst. 451), and upon receiving his answer gave him the promise of the bishopric. Since this is one of the first hymns published by Brorson, it seems unlikely that the king, several years later, should be uncertain as to its authorship. It is, however, quite reasonable to suppose that Brorson especially thru his hymns had gained the favor of the king, so that, as Pontoppidan related, Christian VI "of his own accord" appointed Brorson to the bishopric. Shortly afterwards his wife, at the age of thirty-six, gave birth to her thirteenth child, and both she and the child lost their lives. Brorson was so downhearted on this account that he was inclined to resign his office. In spite of his firm belief in the fatherly guidance of God, he suffered much from a melancholy spirit during his later years. He, however, gave up the idea of resigning, and on August 6, 1741, he was ordained to the bishopric

by Bishop Hersleb. In this office he labored with unflinching zeal until his death. On October 4, 1746, Brorson delivered the sermon at the funeral of Christian VI. When King Fredrik V, in 1754, visited Ribe, he was received in the cathedral by the clergy of the town and all the provosts of the district. The school sang a cantata for which Brorson had composed the text. In connection with the festival of 1760 (commemorating the establishment of the monarchy), Brorson was created doctor of theology, October 18. But his end was near. Filled with a desire to depart and to be with the Lord, of which his "swan-song" so fervently testifies, he died June 17, 1764, following a short period of severe sickness.

Bishop Brorson had many times been made the target for serious attacks and charges. Bishop Hersleb, his contemporary, especially, took occasion to attack him, when, in a report to the church council, he described Brorson as "a good man, but simple, and on account of weakness and hypochondria well nigh inefficient." In order to prove the injustice of this judgment, one of Brorson's successors, Bishop Daugaard, undertook a thoro investigation of Brorson's official acts. Daugaard came to the conclusion that Brorson "was as much a right-minded, zealous, and efficient bishop, as he was an excellent poet." He says that in his official letters Brorson "proves himself to have been not only a mild, patient, and Christ-minded officer of the church, but also a man who in every respect was equal to his position, and who possessed the necessary knowledge, insight, and considerateness befitting a bishop and, at the same time, he was

endowed with a firm and determined character, so that he was not deterred by any fear of men or respect for persons from doing his duty, which is especially evident from the severity with which he sought to keep unworthy and immature candidates away from the sacred office and to remove ministers and church servants who led improper lives. Such an attitude would not be looked for in the official who deserved to be called 'simple and inefficient' in his office, whether mention is made of a lack of the necessary qualifications for the office, or 'weakness and hypochondria' be given as the reason therefor. It is indeed true that Brorson suffered many times from serious illness and often from attacks of hypochondria; but, nevertheless, he did not permit these to weaken his zeal for duty, and he never neglected his official work as long as he was able to care for it."

L. R. Tuxen says: "Hersleb's discrediting remarks concerning Brorson are thus seen to be entirely unwarranted. It is clear that he did not know his worthy colleague, or at best, that he misjudged him, possibly blinded by ill-will against Brorson, who belonged to the pietistic school, while Hersleb himself was a member of the so called 'orthodox party.' In the before mentioned report to the church council, Bishop Hersleb states that fanaticism, separatism, and Herrnhut'ism gained the upper hand, and that many complaints were received about the disturbances which the separatists created in the country, so that it was necessary that the higher officials of the church should be able to cope with the situation." It is clear from this statement that Hersleb was an opponent of pietism.

Brorson's daughter (by the second marriage) writes as follows: "He was an active and righteous official and possessed the gift of being able to combine sternness and mildness in an easy address, by which he gained general favor with old and young alike, so that wherever he had made his visitations the young people were willing and eager to have him catechise them. When he was well pleased with the conditions in a congregation he would often sing the stanza of the old hymn: 'Jeg er nu glad og meget fro,' (the last stanza of 'Af Høiheden oprunden er,' old translation; Landst. 140; L. H. 220). In social life his principal enjoyment was taking part in music and song, surrounded by his family and a circle of friends."

The greater number of Brorson's hymns were written in Tönder, where he published eleven collections. The first three are without date; No. 4, 1732; No. 5, 1733; Nos. 6-9, 1734; Nos. 10-11, 1735. All these together with several new hymns added appeared in 1739 under the title *Troens rare Klenodie*. Several enlarged editions were published in 1742, 1747, 1752, 1760, and these have been reprinted a number of times after Brorson's death. The fourth edition, 1752, contains 274 hymns, of which 82 were original and 192 were translations. In 1765, one year after Brorson's death, his son, Broder Brorson, published *Hans Adolf Brorsons Svanesang*, which contains 70 hymns composed during the last year of his life. Among these are found "Den store hvide Flok vi se" (Landst. 559; Behold a host, arrayed in white, L. H. 492); "Her vil ties, her vil bies" (Landst. 476); and "Naar mit Öie, trät af Möie" (Landst. 477).

In Danish literature Brorson blazed the way for thoughts and feelings couched in sincere and natural expressions without resorting to the "poetic paraphrasing" which Kingo and his contemporaries were wont to employ. Brorson was a master of the Danish language and possessed a rich poetic talent. His hymns are permeated with deeply religious sincerity, combined with poetic loftiness and direct simplicity. On this account Brorson has been given a place among the most excellent hymn writers.

L. R. Tuxen gives this estimate of Brorson's work: "The first thing appealing to us is the deep piety and sincerity which permeate all of Brorson's hymns. While Kingo is admired for his mighty strokes upon the harp, the pious souls felt a greater attraction for the tender, childlike, and sympathetic tone which is unique in Brorson's hymns and especially in his Christmas hymns (and not the least in the three above mentioned hymns of the 'Svane-sang'). It almost resembles heavenly music; it is the soul, living and breathing in God and the Savior, which, here in earthly tones, gives expression to its highest joys and its deepest anguish; even tho we can not entirely absolve him of the pietistic tendency to employ the symbols of a strained imagination, whereby heavenly relations are often made to appear entirely too human. It is also true that at times Brorson is guilty of a somewhat tiresome and complicated sentence building. Brorson's hymns have been very kindly received in large circles, no doubt, because of the popular character, which is a common trait of all his works. He does not soar into high-sounding tones; does not employ bombastic words, but his song moves on

thru simple, direct expressions, filled with deep, serious contents; the spirit of his hymns proceeds from his innermost soul, and therefore also finds a ready entrance into the heart; but in view of this popular element, we must all the more admire the poetic wealth and beauty which characterize these incomparable hymns of Brorson. In order to fully appreciate Brorson's rich, poetic vein, we must emphasize the fact that we find, in Brorson's hymn collections, all the various types of hymns, all written by himself; types which we otherwise are in the habit of seeking in the combined writings of several composers.

"It can not be denied, however, that (as is the case in general with pietistic authors) Brorson also shows traces of the same overbearing spirit, which flings out a note of challenge to the world in such a manner that many of his hymns have a distinctly reprimanding and polemic character. Neither can we entirely absolve him of the common tendencies among the Pietists to make an immoderate use of phrases found in the Song of Solomon to indicate union with the Savior, whereby sensual images and carnal expressions are employed which do not serve to edify but rather to confuse the mind."

"Brorson has rendered about 200 translations. These have been prepared with such great painstaking and ability that they not only equal the originals, but in many cases even surpass them."

180

Immanuel, we sing Thy praise.

Wir singen dir Immanuel.

—PAUL GERHARDT.

CRUEGER'S *Praxis Pietatis Melica*, published in Berlin, 1653, contained this hymn of sixteen stanzas. In Ebeling's edition of Gerhardt's *Geistliche Andachten*, 1667, four stanzas are added. The complete hymn of twenty verses is found in Wackernagel's edition of *Gerhardt's Geistliche Lieder*, and in several later editions. There are twelve English translations. Our version in *The Lutheran Hymnary* is by Miss Winkworth and dates from 1855. (Notes on Gerhardt may be found under No. 157). The melody is taken from *William Gardiner's Sacred Melodies*, 1815 (1st ed. 1812). Gardiner was an English musician (born. 1770; d. 1853).

181

From heaven above to earth I come.

Fra Himlen høit jeg kommer her.—Landst. 129.

Vom Himmel hoch da komm ich her.

—M. LUTHER.

*Vom Himmel hoch da komm ich her,
ich bring euch gute neue Mär;
der guten Mär bring ich so viel,
davon ich singen und sagen will.*

(Ein Kinderlied auf die Weinachten, vom Kindlein Jesu.)

*From heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.*

(A Christmas hymn of the Christ-Child, for Christmas Eve.)

THIS hymn is based upon the second chapter of the Gospel according to St. Luke. It is intended as a Christmas hymn for children (Kinderlied). Luther here used as a pattern a folksong for children. He made use of the beginning of this, which may be seen from a comparison with the following stanza.

*Ich kom aus fremden lande her
und bring euch viel der neuen Mär;
der neuen Mär bring ich so viel,
mer dann ich euch hier sagen will.*

"The first five stanzas contain the message of the angel; the two following lead us to the manger, to the Christ-child, and in the presence of the wonderful child are intoned in seven strophes greeting and praise, thanksgiving and prayer" (Wackernagel). It was Luther's custom to arrange a festival for his family every Christmas Eve. Upon these occasions many a comforting word was sung and spoken, and for one of these festivals Luther composed this hymn for his children. The hymn appeared in print in 1535 and hence it was possibly written the previous year. The hymn soon gained universal favor and has become one of the most popular Christmas hymns. It has also been used at death beds. When the minister, Samuel Auer-

bach, of Schenkenberg, shortly before his death had received the Lord's Supper, he folded his hands, and, with eyes uplifted towards heaven, he repeated the eighth stanza :

*Welcome to earth, Thou noble guest,
Thru whom the sinful world is blest!
Thou com'st to share our misery,
What can we render, Lord, to Thee!*

"God's eternal Son came down from heaven to the world and has shared our misery, as we sing in this hymn. Divers and pearl-fishers often go to the bottom of the sea to hunt for pearls; likewise miners often go many fathoms into the earth to dig for gold, silver, and other precious metals, because these things are counted of value among men. How highly must not then the human soul be prized in heaven, since the Lord Jesus Christ for our sakes did not spare Himself, but willingly humiliated Himself to such an extent and stepped down into this sea of human misery" (Chr. Scriver). The oldest Danish version of this hymn is by Hans Tausön, Bishop of Ribe (d. 1561). (Notes on Luther may be found under No. 29.)

182

A great and mighty wonder.

—ST. GERMANUS.

ST. GERMANUS (634-734) was a Greek hymn writer and one of the most eminent defenders of image-worship. He was born in Constantinople and was a member of a noble family. He became Bishop of Cyzicus and later took part in the Synod

of Constantinople (712), which adopted a resolution favoring Monothelitism (Monothelites, a sect which taught that Christ had two natures, but one will, the divine). But St. Germanus later condemned this doctrine. In 715 he was made patriarch of Constantinople. Despite vigorous opposition to the contrary, he was removed from this office in 730 by the iconoclastic emperor, Leo the Isaurian. Shortly afterwards he died at the age of 100 years. A number of his hymns have been translated into English by Dr. J. M. Neale. Among these the present hymn was included in his *Hymns of the Eastern Church*, 1862. (Concerning the melody, see No. 57.)

183

Rejoice, rejoice this happy morn.

Os er idag en Frelser født.—Landst. 136.

—BIRGITTE C. BOYE.

AND thou, child, shalt be called the prophet of the Highest: For thou shalt go before the face of the Lord to prepare His ways; To give knowledge of salvation unto His people by the remission of their sins, Thru the tender mercy of our God; whereby the Dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death, to guide our feet into the way of peace" (Luke 1:76-79).

The "Dayspring from on high" (Solopgangen av det høie) is Christ, the Sun of Righteousness and the Light of the World (Skaar). The hymn was first printed in *Guldberg's Hymn Book*, 1778. The English translation is by Rev. C. Døving, 1911.

Birgitte Katarine Boye was born March 7, 1742, in Gentofte, Denmark. Her father, Jens Johansen, was in the royal service. By his wife, née Dorotea Henriksdatter, he had seven children, of whom Birgitte was the oldest. The children were given a thoro Christian education. At an early age Birgitte was betrothed to Herman Hertz, a hunter in the service of the king. When he later was appointed forester of the district of Vordingborg, they were married (1763) and moved to that place, and within five years Birgitte became the mother of four children. She employed all her spare time for diligent study, especially of the German, French, and English languages, with the result that she could read the poetic works of these nations in the original. She never paraded her knowledge, but always hid her books when visitors came into her home.

In 1773 the Society for the Advancement of the Liberal Arts sent out a call soliciting contributions from every person "who had a desire and talent for writing sacred poetry." The purpose of this invitation became apparent later on. The plan was that, by this means, material might be gathered for a new hymn book which was to replace Kingo's. Birgitte Hertz contributed twenty hymns, of which eighteen were subsequently included in *Guldberg's Hymnal*. The office of forester was abolished by the government and Hertz with his family was placed in very pressing circumstances. His wife Birgitte appealed to Guldberg for help. The matter was laid before Prince Fredrik, who ordered that both her sons should be educated at his expense. Following an illness of one year, her hus-

band died, and during the three years of her widowhood she received her maintenance from Prince Fredrik. During this time she composed and translated, upon Guldberg's request, many hymns for the new hymn book, so that when the book appeared, in 1778, it contained 124 of her original hymns and 24 translations. She was, indeed, a gifted hymn writer, and a number of her festival stanzas will always find a place in Danish and Norwegian church hymnals. But her hymns in many cases were influenced by the spirit and style of Klopstock and Gellert. It was especially her hymns that gave *Guldberg's Hymn Book* its characteristic style. There is a blending of elegant and prosaic expressions which does not appeal to our age. Welhaven says: "They sought to render in poetic language pompous and sublime expressions whereby they believe that the pinnacle of poetic effort had been reached. These songs should above all be 'hymns.' They sought to rend the church roof and to sing out into space. During this period, so unfavorable for sacred poetic art, the Harbo-Guldberg hymn collection was built up. The new hymns may be recognized by their stilted style and their empty, high-sounding phrases, which are as contrary to the true spirit and essence of Christian devotion as they are out of harmony with the unpretentious simplicity of our chorale melodies." In 1778 Birgitte Hertz married Hans Boye, an employe in the customhouse of Copenhagen. She survived also him and died October 17, 1824, 83 years of age. Birgitte Boye has also written two dramas, of which *Gorm den Gamle* is most extensively known. (For notes on the melody, see No. 220.)

184

O Jesus Christ, all praise to Thee.

Du lovet være, Jesus Krist.—Landst. 133.

Gelobet seist du, Jesu Christ.

—M. LUTHER.

O JESUS Christ, all praise to Thee," is based upon an old Latin sequence from the eleventh century:

1. *Grates nunc omnes reddamus Domino Deo,
Qui sua nativitate nos liberavit de diabolica
potestate.*
2. *Huic oportet ut canamus cum angelis semper
Gloria in excelsis.*

It is found in a manuscript from the twelfth century in München and also in the British Museum. It has been credited both to Gregory the Great and to Notker Balbulus. The oldest German version is found in a manuscript dated 1370, in the Royal Library of Copenhagen. The German and Latin stanzas, however, have very little in common. This German sequence was extensively used in the Middle Ages. To this old Christmas stanza Luther added six original stanzas, which to some extent resemble a Latin hymn by Fortunatus. It was printed in sheet form in Wittenberg and later included in the *Erfurt Enchiridion*, 1524. It appeared in *Walther's Hymn Book*, which was published during the same year, and extensively used in the early Lutheran Church. This book furnishes the oldest source for the melody of this hymn. The melody is composed in the old Mixo-Lydian mode.

The first English translation was rendered by Bishop Miles Coverdale: "Now blessed be Thou, Christ Jesu," 1539. There are at least eleven English versions.

185

In this our happy Christmas-tide.

I denne søde Juletid.—Landst. 134.

—H. A. BRORSON.

GLORY to God in the Highest, and on earth peace, good will toward men" (Luke 2:14). Under the following title the hymn appeared in 1732, as the last of *A Few Christmas Hymns*, etc. The seventh stanza was added in the edition of *Troens rare Klenodie*, 1739. The hymn was included in the hymnal of Pontoppidan, but not in the *Evangelisk kristelige Psalmebog*. Concerning this hymn Skaar says: "It may be regarded as the best of all hymns of Brorson. In times of great trial, when the songs of joy were blended with weeping and sighing, this hymn has given expression to the innermost feelings of the heart and it has likewise been sung as the hymn of triumph upon the death-bed. A pious woman found in this hymn great comfort in the hour of death and passed thru her last struggle with these words upon her lips: 'Now Christ is mine, I can depart to be with Him for ever'" (seventh stanza).

In his estimate of Brorson's Christmas hymns, L. Maltesen says: "No one has before or since sung in such a manner concerning Christmas;" and the Swedish hymnologist Söderberg refers to it as follows: "Brorson excels especially as the Christmas-

psalmist, and some of his hymns to the nativity of Christ have virtually become folksongs." Rudelbacn expresses it in this manner: "Brorson's Christmas hymns sound like heavenly music." They are permeated with deep sincerity and holy zeal. (Notes on Brorson may be found under No. 179.) Our English translation is by Rev. Carl Døving, 1908.

The melody dates from the 14th or 15th century and is found in connection with the hymn: "Dies est laetitiae" (Den signede Dag, som vi nu ser, Landst. 434 and 604; O day full of grace, which we behold, L. H. 379) in a manuscript from the 15th century. The Danish-Norwegian redaction of the melody is an adaptation of the version found in *Klug's Geistliche Lieder*, 1535. In the course of time it has undergone many changes, but they can scarcely be called improvements upon the original. The ancient form has much more of the characteristic of the true spiritual folksong.

186

Come, Thou Savior of our race.

Kom, du Folkefrelser sand.

Nun komm der Heiden Heiland.

Veni Redemptor gentium.

—AMBROSE.

AUGUSTINE says: "I feel that I am moved much more by the testimony of the word which is voiced in song than by that which is not sung: There is, therefore, a sort of mysterious relationship between the movements of the spirit and song."

This is one of the twelve hymns which the Benedictine writers ascribed to Ambrose. Augustine

refers to this as one of the hymns of Ambrose, and Pope Coelestine expressly mentions the name of Ambrose at the Synod of Rome, 430. Likewise, Faustus in his *Epistola ad gratium diaconum*, ca. 450, and also Cassiodorus (d. ca. 575) in his *Commentary on the Psalms*. The hymn is found in two Vatican manuscripts of the eighth century, besides in manuscripts as follows: Trier (ninth century); Bern and München (tenth century); Cambridge and British Museum (eleventh century). It is also found in many hymnological works and in the breviaries of many nations. It is not found, however, in the *Roman Breviary*, due possibly to an exaggerated ecclesiastic critical sense—snobbishness, which took offense at certain figurative expressions. “The fourth stanza is based upon Psalm 19:6. David’s figure of the sun is applied by Ambrose to Christ” (Skaar). The hymnologist Dreves relates that the hymn originally began as follows: “Intende qui regis Israel”; thus in manuscripts of the Vatican, Milan, and other old Italian editions. Outside of Italy this stanza is commonly omitted. The German version of this hymn was rendered by Henrik von Laufenberg, a minister of Freiburg (d. 1445): “Kum har, erlöser volkes schar.” A version by another author of the fifteenth century reads as follows: “Kom, erlöser aller leute,” and one from the beginning of the sixteenth century: “Erlediger der völkher khum”; and finally Luther’s version of 1524: “Nun komm, der Heiden Heiland,” with the title, *Der hymnus: Veni Redemptor gentium, etc. verdeutscht*.

Luther’s translation was printed in two editions

of the *Erfurt Enchiridion* and was taken up by other German hymnals and for a long time employed as an Advent hymn, but chiefly used as a Christmas hymn. Among the English translations we have eighteen renderings from the Latin text and ten translations from Luther's German version. Of the latter, only one seems to be in common use, the version found in our *Lutheran Hymnary* rendered by W. M. Reynolds (1850) for the *Church Book with Music* of the General Synod. The fourth and sixth stanzas of the original are here omitted. A Latin revision of Ambrose's hymn was made by Johann Campanus (1565-1622), rector of the University of Prague. His version became popular and was rendered into German by Johann Franck: "Komm Heiden Heiland, Lösegeld," which was included in many German hymnals, among which may be mentioned Bunsen's (somewhat changed). Of this version there are three English translations, of which one is by Miss Winkworth: "Redeemer of the nations, come." Luther's "Nun komm der Heiden Heiland" was translated into Danish in 1569, by Hans Thomissøn: "Kom, Hedningernes Frelser sand." This was a very defective translation, and Kingo in his first draft of the *Winterpart* rendered a new version: "Kom nu alle Folkes Trøst"; in later editions changed to "Kom, o Hedning-Frelser sand." But in spite of the fact that these translations were a great improvement upon Thomissøns version, none of them were accepted by the committee which was given authority to compile *Kingo's Hymn Book*. The old version by Thomissøn was preferred. Landstad prepared a new translation consisting of four stanzas for his hymnary.

Ambrose's hymn has been translated also into French, Portuguese, Low-German, Swedish, Icelandic, and other languages. "‘Veni Redemptor gentium’ was possibly one of these hymns sung by the congregation in the church of Milan during the night vigils of the year 386. While the Arians denied the divinity of Christ, we have in this hymn a direct statement confessing Christ to be true God, born of the Father from eternity" (Skaar).

It has not been definitely established that the melody for this hymn dates from the fourth century. It is possibly a German tune from the Middle Ages and was used by Johann Walther for Luther's version of the Latin text. It was printed together with this hymn in the *Geystliche Gesangk-Büchleyn* and in the *Erfurt Enchiridion*, 1524.

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*Triumph, ye heavens! rejoice ye with high
adoration!*

Synger for Herren og leger, I himmelske Hære.
—Landst. 135.

*Jauchzet ihr Himmell! frohlocket ihr englische
Chören.*

—G. TERSTEEGEN.

AND without controversy great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angels, preached unto the gentiles, believed on in the world, received up into glory" (I Tim. 3:16). These are the truths of which the poet sings in this hymn, published in *Tersteegen's Geistliches Blumengärtlein*, 1735. It is a beautiful Christmas hymn and bears the title:

The Tender Mercy of God, Revealed in the Birth of our Savior, Jesus Christ. The Norwegian translation was made by M. B. Landstad.

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While shepherds watched their flocks by night.

—NAHUM TATE.

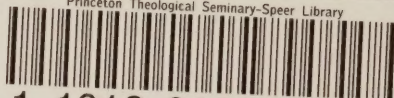
FOR unto you is born this day in the city of David a Savior, which is Christ, the Lord" (Luke 2:11).

A Supplement to the New Version of the Psalms, 1700 (1702), contained this hymn in a setting almost identical with that found in our *Lutheran Hymnary*. This was one of the few hymns which were sung at the services during that period. It is found in almost all hymn books in the English speaking countries. It has been translated into many languages. There are several Latin versions. (For notes on the melody—Winchester Old—see No. 20.)

Nahum Tate, son of Faithful Teate, D. D., was born in 1652, in Dublin, and received his education at Trinity College in his native city. He was graduated in 1672. He was created poet laureate in 1690. He died in London, August 12, 1715. Tate is best known for his *Metrical Version of the Psalms of David*, which he edited in conjunction with Dr. Nicholas Brady. This work, dedicated to William III, was authorized for use in the Episcopal Church, 1696. *The Whole of the Psalms, Fitted to the Tunes used in the Churches*, was published in 1698. This was followed by *The Supplement* in 1700. All these hymns are by Tate, and among them is found also the above mentioned Christmas hymn.

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